The Eureka Harmony Method

By S. J. Oslin

Price $1.00

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BOOK ONE

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No. 71 There's a Little Pine Log Cabin

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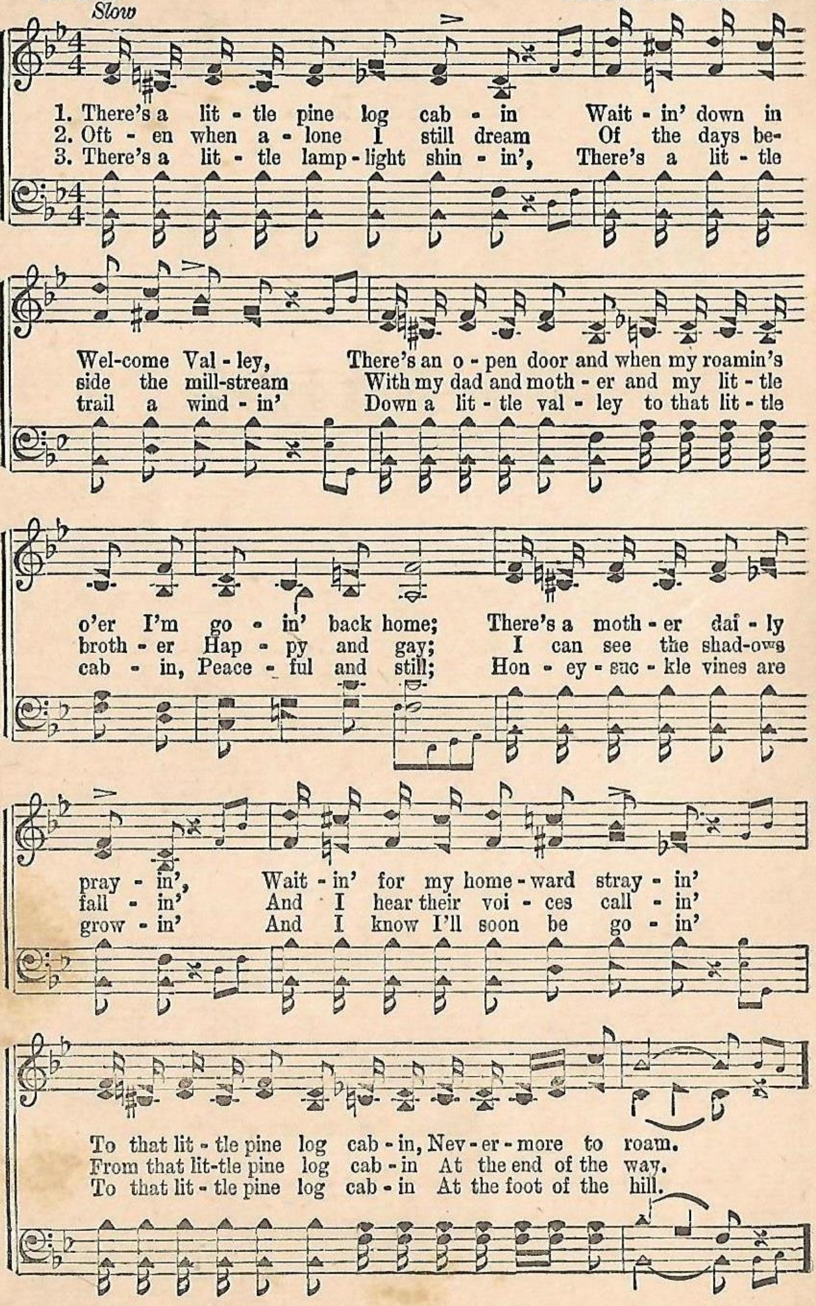
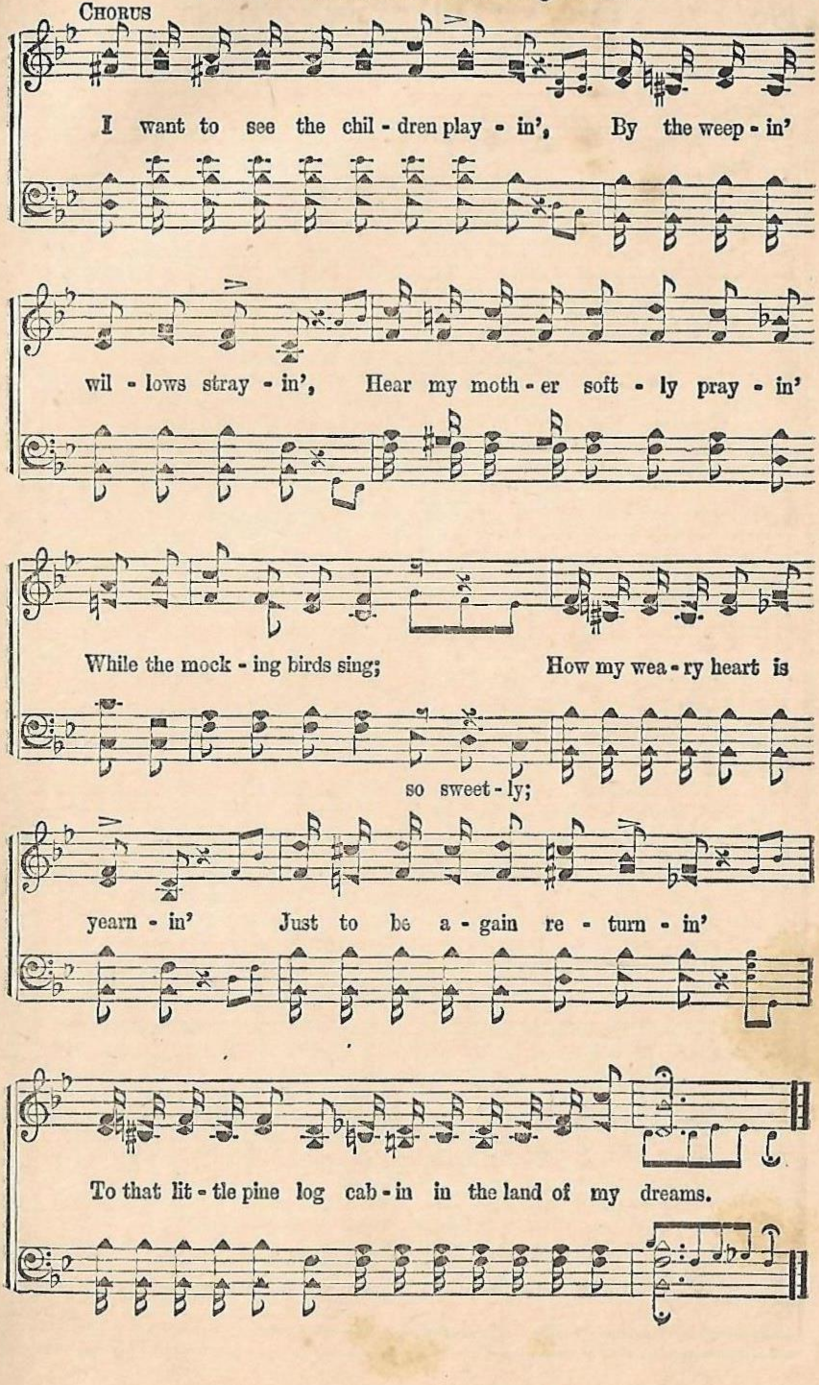
A. E. B. ALBERT E. BRUMLEY


Slow
1. There's a lit - tle pine log cab - in Wait - in' down in
2. Oft - en when a - lone I still dream Of the days be-
3. There's a lit - tle lamp - light shin - in', There's a lit - tle
Wel-come Val - ley, There's an o - pen door and when my roamin's
side the mill-stream With my dad and moth - er and my lit - tle
trail a wind - in' Down a lit - tle val - ley to that lit - tle
o'er I'm go - in' back home; There's a moth - er dai - ly
broth - er Hap - py and gay; I can see the shad-ows
cab - in, Peace - ful and still; Hon - ey - suc - kle vines are
pray - in', Wait - in' for my home - ward stray - in'
fall - in' And I hear their voi - ces call - in'
grow - in' And I know I'll soon be go - in'
To that lit - tle pine log cab - in, Nev - er - more to roam.
From that lit-tle pine log cab - in At the end of the way.
To that lit - tle pine log cab - in At the foot of the hill.

There's a Little Pine Log Cabin


CHORUS
I want to see the chil - dren play - in', By the weep - in'
wil - lows stray - in', Hear my moth - er soft - ly pray - in'
While the mock - ing birds sing; How my wea - ry heart is
so sweet - ly;
yearn - in' Just to be a - gain re - turn - in'
To that lit - tle pine log cab - in in the land of my dreams.

INTRODUCTION.

TO OVER-ESTIMATE the value of the study of harmony to the person who wishes to understand music would be difficult. This is more striking when we remember that it is the grammar to this beautiful science. There is no such thing as understanding music without a knowledge of its basic law—HARMONY.

And, do not think for a moment that it is not important to you because you do not expect to be a music writer. This is all wrong. Do you study grammar as a preparation to write books in a given language? No, you do not. Neither do you study musical grammar for such a purpose. The book writing is altogether an after consideration. You study harmony that you may *know music* when you hear it. It is a means of an elevation of our appreciation of that which is beautiful in music; and he who *knows* the name of every combination of tones he hears, its formation and relations to, and dependencies on, other combinations, is in an attitude to enjoy and appreciate music in a way undreamed of by those without such knowledge. And there is no such thing as a higher appreciation of music without such knowledge. Looking at the subject from this point of view, which is absolutely correct, a knowledge of harmony is a blessing to all alike, irrespective of occupation or calling in life. He who claims to understand music and as having reached a point of musicianship without a knowledge of music's basic law, is making claims falsely.

TO OUR BROTHER TEACHER.

The matter herein contained is divided into lessons, not with the intention that you follow these up for so many lessons in your school. In most instances, there is enough in one for from one to four lessons in your school. You are to divide to suit yourself, and as occasion demands.

As to Method: Follow up the Pestilozian—first, the realities; second, names; third, signs. In this, you will let your students *hear* each chord first; then, give its name; and third, show how it is represented. On this method you will need the assistance of an instrument. Another good way, is to let your class sing the tones of the chord after you, using the syllable *la*. Then have some to sing one member of the chord, some another, and some the other. They will then have heard the *reality* and are prepared for the name, and last, its representation.

TO THE STUDENT.

The author, having taught this subject for more than a quarter of a century, believes that he understands something of your needs as a student. The effort has been to meet these needs, and not so much to please the critic. We have endeavored to tell the story in a simple way, that you might understand the principles taught. But, you must not forget that there is something for you to do for yourself, regardless of how high the standard of teaching may be. The work of learning is yours. Copy all the chords on your harmony tablet as you study them from the book. Harmonize every tune, and write others. Such exercises will be conducive to development.

Yours most truly,

S. J. OSLIN.

EUREKA HARMONY METHOD.

LESSON I.

Harmony.

1. Harmony is an agreeable effect produced on the mind by two or more tones heard at the same time.

2. A melody is a succession of single tones.

3. Tones heard at the same time may be agreeable or disagreeable.

4. The agreeable effect is called Concord, the disagreeable, Discord.

5. The effect, as agreeable or disagreeable, is dependent on the distance that lies between the two.

6. The distance from one tone to another is called an Interval.

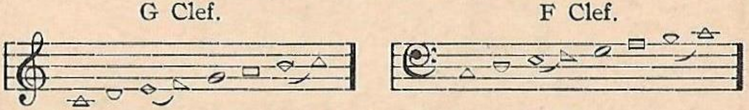
7. An Interval, then, is the difference of pitch between two tones.

8. A Scale is a graded series of eight pitches.

9. The intervals between the tones of the scale are called Steps and Half-steps.

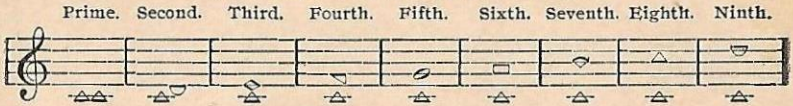
10. The half-steps occur between 3 and 4, and 7 and 8. Also between the pitches E and F, and B and C; and between the syllables Mi and Fa, and Ti and Do. The others are all steps.

Illustration No. 1. THE SCALE.



11. In addition to step and half-step, intervals have other names which they derive from the manner in which they are represented on the staff. If but one degree of the staff is employed in its representation it is called a Prime or Unison; if two adjoining degrees, a Second; if three, a Third, and so on.

Illustration No. 2. INTERVALS.



LESSON II.

Classes of Intervals.

12. There are five classes of intervals, to wit: Perfect, Major, Minor, Augmented, and Diminished.

13. These names are suggestive of size, as compared to others, except Perfect, which has reference to its character.

14. An interval is called Perfect when it does not change its character in its inverted forms.

15. We invert an interval by placing the lower tone an octave higher without moving the other.

16. Augment means to make larger through chromatic alteration.

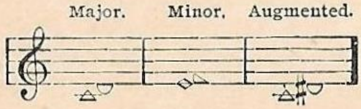
17. Diminish means to make smaller through chromatic alteration.

18. Major means larger as compared to others.

19. Minor means smaller as compared to others.

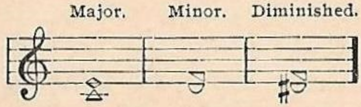
20. There are three kinds of Seconds—Major, Minor, and Augmented.

Illustration No. 3. SECONDS.



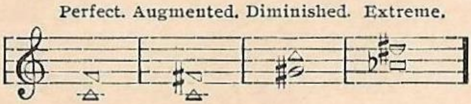
21. There are three kinds of Thirds—Major, Minor, and Diminished.

Illustration No. 4. THIRDS.



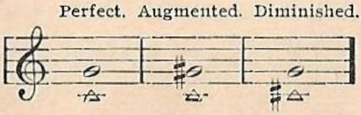
22. There are four kinds of Fourths—Perfect, Augmented, Diminished, and Extreme.*

Illustration No. 5. FOURTHS.



23. There are three kinds of Fifths—Perfect, Augmented and Diminished.

Illustration No. 6. FIFTHS.



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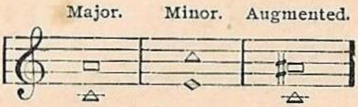
*The Extreme fourth is only used in one chord in the science of music, and hence is not given as a separate class of intervals.

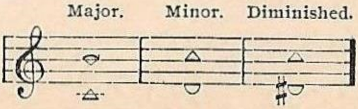
24. There are three kinds of Sixths—Major, Minor, and Augmented.

Illustration No. 7. SIXTHS.



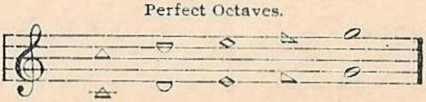
25. There are three kinds of Sevenths—Major, Minor, and Diminished.

Illustration No. 8. SEVENTHS.



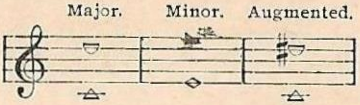
26. There is one kind of Octave—Perfect.*

Illustration No. 9. OCTAVE.



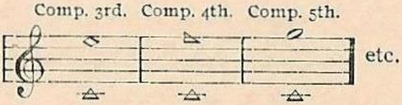
27. There are three kinds of Ninths—Major, Minor, and Augmented.

Illustration No. 10. NINTHS.



28. Intervals beyond the ninth are reckoned as Compound; those in the range of a ninth as simple,—hence the two classes—Simple and Compound.

Illustration No. 11. COMPOUND INTERVALS.



NOTE.—Let each student now commit the number of steps and half-steps that lie between all the intervals treated. Don't pass this lesson without doing so.

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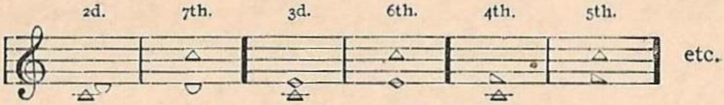
*The Diminished Octave and Augmented Prime are not treated in this work. In book two, comprising the analytical harmony course, you will find good reasons as to why we do so.

LESSON III.

Inverted Intervals.

29. When we invert (see statement 15) an interval it becomes another denomination. A second inverted becomes a seventh; the third becomes a sixth; a fourth becomes a fifth; a fifth becomes a fourth; a sixth becomes a third; a seventh becomes a second, and an octave becomes a prime, etc.

Illustration No. 12. INVERSION OF INTERVALS.

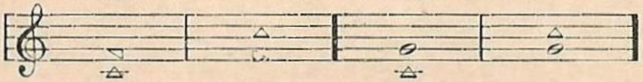


Change of Character.

30. All Intervals change their character when inverted, except the Perfect, which does not. For instance, a major interval inverted becomes a minor; a minor interval inverted becomes a major; An augmented interval becomes diminished; a diminished interval becomes augmented; the perfect becomes another perfect. See

Illustration No. 13. Perfect remains Perfect.

Perfect 4th becomes a Perfect 5th. Perfect 5th becomes a Perfect 4th.



31. Perfect intervals are found in fourths, fifths, and octaves.

32. Major and minor intervals are found in seconds, thirds, sixths, and sevenths. In the following, note their change of character when inverted.

Illustration No. 14. Major becomes Minor.

Major 2d becomes a Minor 7th. Major 3d becomes a Minor 6th.

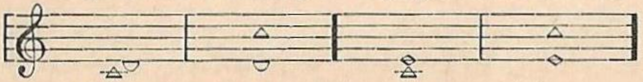
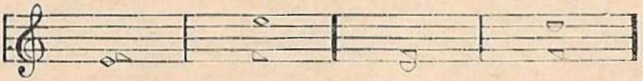


Illustration No. 15. Minor becomes Major.

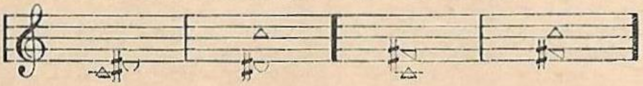
Minor 2d becomes a Major 7th. Minor 3d becomes a Major 6th.



33. Augmented intervals are found in seconds, fourths, fifths and sixths. Note the change in character in

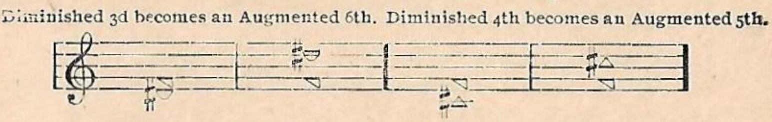
Illustration No. 16. Augmented to Diminished..

Augmented 2d becomes a Diminished 7th. Augmented 4th becomes a Diminished 5th.



34. Diminished intervals are found in thirds, fourths, fifths, and sevenths. See the change of character in

Illustration No. 17. Diminished to Augmented.


Diminished 3d becomes an Augmented 6th. Diminished 4th becomes an Augmented 5th.

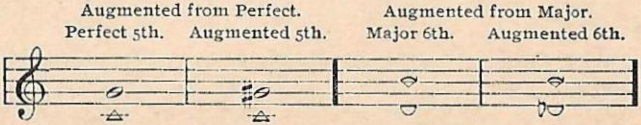
Intervals Compared.

35. It will be observed that perfect intervals retain their character when inverted, as has been explained, while others do not.

36. The difference in the size of any given major and minor interval is a half-step—the major a half-step larger.

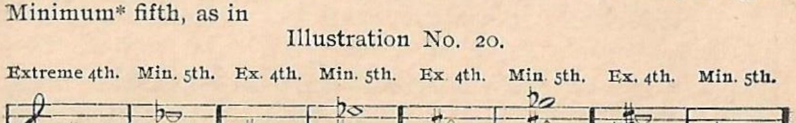
37. Observe, also, that augmented intervals are obtained from perfect and major by making the distance a half-step larger, either by a sharp on the upper degree, or a flat on the lower. See the following

Illustration No. 18.



38. Observe, again, that diminished intervals are obtained from perfect and minor, by making the distance a half-step smaller, either by a flat on the upper degree, or a sharp on the lower. See

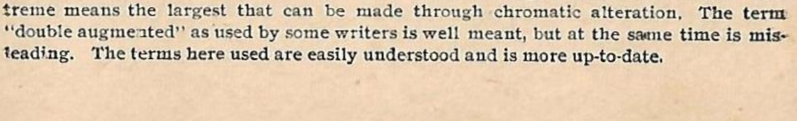
Illustration No. 19.



The Extreme or Maximum Fourth.

39. The Extreme or Maximum fourth, when inverted, brings a Minimum* fifth, as in

Illustration No. 20.



NOTE.—Let the student master these two lessons on intervals early in the course. If so, the lessons which follow will be easier and much better understood.

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*Minimum means the smallest that can be made through chromatic alteration. Extreme means the largest that can be made through chromatic alteration. The term "double augmented" as used by some writers is well meant, but at the same time is misleading. The terms here used are easily understood and is more up-to-date.

LESSON IV.

Chord Formations.

40. There are two elements to be considered in the study of Harmony, to-wit: Chord and Discord.

41. Chord is the *principal* element; Discord the *secondary*. When the secondary is used it must return to the principal.

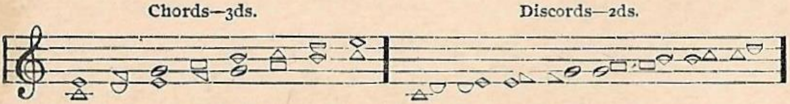
42. The return of a discord to a chord is called Resolution.

Origin of the Two Elements.

43. The chord originates in the third, and for the present, any third forms a chord.

44. The discord originates in the second, and for the present, any second will be a discord.

Illustration No. 21.



45. Any two 3ds,—one immediately over the other,—forms a complete chord.

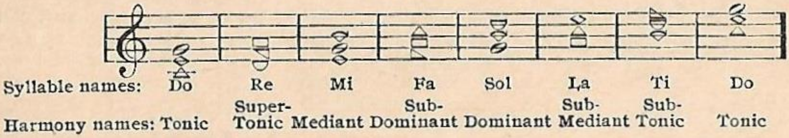
46. Then, a complete chord is formed by selecting any tone of the scale as a basis, which is called Fundamental, and adding to such Fundamental its third and fifth.

47. The members of a chord, then, are Fundamental, Third, and Fifth.

48. The Harmony names of the tones of the scale are: Tonic, Super-Tonic, Mediant, Sub-Dominant, Dominant, Sub-Mediant, and Sub-Tonic.

49. A chord formed on a scale-tone, takes its name from the tone on which it is formed.

Illustration No. 22. CHORDS OF THE SCALE.



50. Chords thus formed, as to class, are called Triads, meaning chords of three tones.

Four-part Harmony.

51. Ordinarily, there are four parts in church and Sunday-school music, corresponding to the four general classes of voices—Bass, Tenor, Alto, and Soprano.

52. In chords of three tones it becomes necessary to double one of its members so that we may have a tone for each of the four parts.

53. It is most satisfactory to double the Fundamental—use it in two parts—because greater harmonic strength is secured thereby.

54. In some instances the fifth may be used twice. Also, the third may be doubled, provided one part moves upward and the other downward, called *contrary motion;* or, if one part remains stationary and the other part moves upward or downward.

LESSON V.

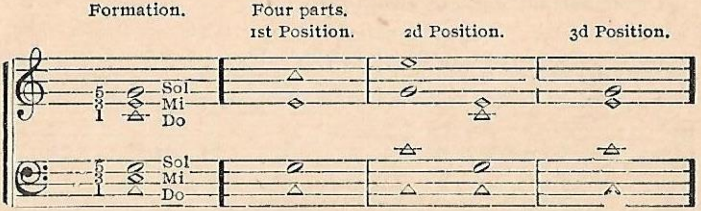
55. By writing different members of the chord in the Soprano—the highest part—we may have a three-toned chord in the three *positions.*

56. Any chord will be in its first position when the Fundamental is in the Soprano; second position when the third is the highest; and third position when the fifth is the highest.

The Tonic Chord.

57. The Tonic chord is formed of one, three, and five of the scale, to which the sylables Do, Mi, and Sol are applied.*

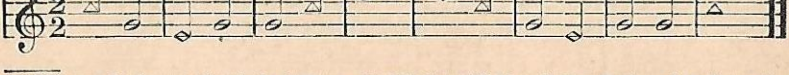
Illustration No. 23. TONIC CHORD.



58. To harmonize a melody, is to add the Alto, Tenor, and Bass to a given tune.

NOTE.—Let the student now harmonize Melody No. 1, observing that the same notes which go to form it have already been harmonized in the Tonic chord at Illustration No. 23. For instance, take the first position of the Tonic chord with Do in the Soprano. The notes which occur under it, are Mi in the Alto, Sol in the Tenor, and Do in the Bass. Now in Melody No 1, where Do occurs, add the same notes for these parts. Follow the same rule for second and third positions (Mi and Sol in Soprano), and you will have no trouble in harmonizing the melody correctly.

Melody No. 1. Use Tonic chord only.



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*Do not designate chords by letters. In this key (C) the pitches C, E, and G form the Tonic chord; not so in other keys. But, Do, Mi, and Sol, or one, three, and five, always form the Tonic chord, no difference what the key is. Hence, it is better to designate chords by the relative scale-tones which form them.

59. The Tonic is the most important of all Triads, as its basis or Fundamental is the "home tone" of the key. For this reason it is employed at the beginning and the end of nearly all musical compositions.

60. For the present, write the Fundamental in the Bass. Any member of the chord may be given to either of the upper parts.

LESSON VI.

The Dominant Chord.

61. The second chord in importance is the Dominant. It is formed on five of the scale, and consists of five, seven, and two—Sol, Ti, and Re.

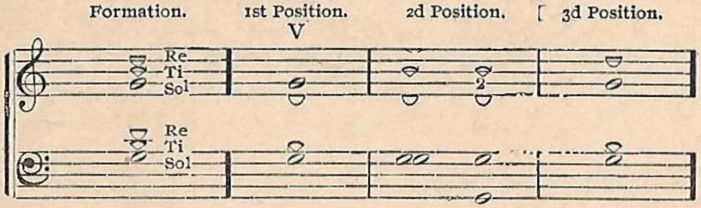
62. Sol is Fundamental, Ti is the third, and Re the fifth.

63. In this book, when Roman letters are placed over a chord they indicate the scale-tone on which the chord is built. Hence the letter V stands for Sol or five of the scale; IV for Fa or four of the scale, etc.

64. Where there are two or more examples of the same position of the chord, let the student make use of the first, until the teacher calls for the second by the use of the figure 2 under the melody note.

We give the Dominant chord in

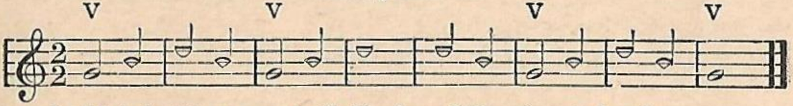
Illustration No. 24.



NOTE.—Harmonize Melody No. 2, and go by rules given with Tonic chord in the note following statement No. 58. Remember, to be able to *do the work* is to *know of the doctrine.*

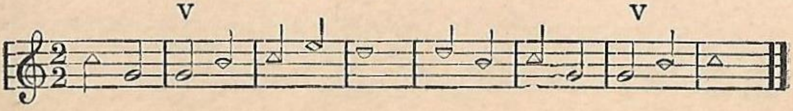
Use the Dominant chord only.

Melody No. 2.



In Melody No. 3, use both Tonic and Dominant chords.

Melody No. 3. Tonic and Dominant.



LESSON VII.

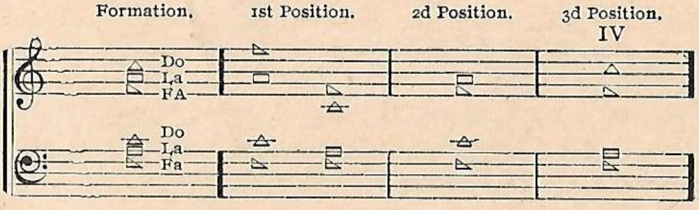
The Sub-Dominant Chord.

65. The third chord in importance is the Sub-Dominant, built on four of the scale, and consists of four, six, and eight—Fa, La, and Do.

66. The Sub-Dominant chord, being formed on four, Fa is Fundamental, La is its third, and Do is the fifth.

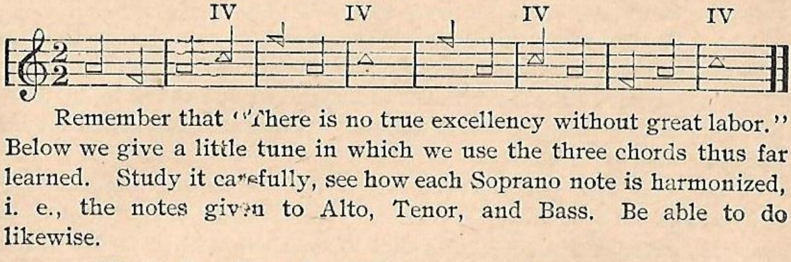
Below we give the Sub-Dominant in its three positions at

Illustration No. 25.



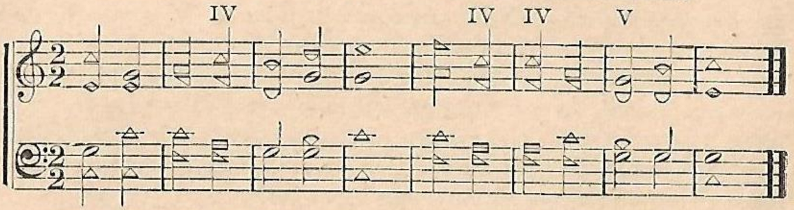
67. The IV in the above example stands for the chord of four—Sub-Dominant. Do not make a Tonic chord of Do when marked as above. Harmonize the following melody, using Sub-Dominant harmony only.

Melody No. 4.



Remember that "There is no true excellency without great labor." Below we give a little tune in which we use the three chords thus far learned. Study it carefully, see how each Soprano note is harmonized, i. e., the notes given to Alto, Tenor, and Bass. Be able to do likewise.

Illustration No. 26. THREE-CHORD EXERCISE.

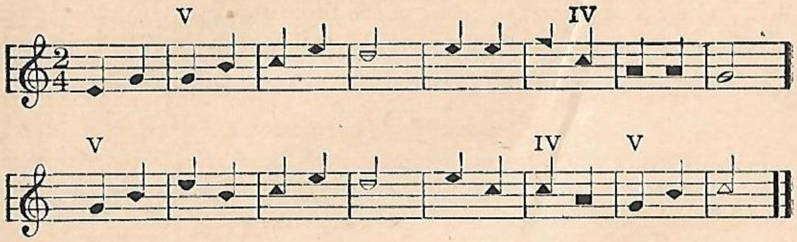


NOTE TO TEACHER.—Let the teacher now prove himself by giving additional tunes to harmonize. Have your students copy tunes given herein on their harmony tablets, and write out "Book No. 1," "Book No. 2," etc. The ones you write, have them write out "Given Mel. No. 1," etc.

NOTE TO THE STUDENT.—It will be a hurtful mistake to fail to harmonize each tune given. It is here you get the practical part of it and really *learn* what you go over. Then, don't fail to originate little melodies of your own, harmonize them and hand to your teacher.

Harmonize the following tune, and bring into practical use the Tonic, Dominant, and Sub-Dominant.

Melody No. 5.



Harmonize the above tune by what you find in Illustrations 25 and 26. There is not a note in this melody, but what has already been harmonized. Go by them and you will be right.

LESSON VIII.

Progression.

68. Progression means "moving." Applied to our present studies, it means moving or *changing from one chord to another*.

69. A Mutual tone is *a tone in common with two chords;* that is, it is just as much a member of one chord as it is of the other.

Lest we have "breaks" in our passing from one chord to another, there are certain rules by which we must be governed, and which should be committed to memory.

70. The first law of Progression is: *Retain the mutual tone;* that is, carry it over to the next chord with the same voice.

71. After retaining the mutual tone (which will be in one of the three parts above the Bass) *let each of the two other upper voice parts move to that tone in the next chord which causes the least motion;* that is, go to the nearest tone in the next chord.

72. When we progress from one chord to another and the two have no mutual tone, for the present follow this rule: *Let the Bass move upward and the three upper parts downward. Or, Let the Bass move downward, and the three upper parts upward.* This is called *contrary motion between the Bass and upper parts.*

73. Where the chords have a mutual tone it frequently occurs that one, or even two of the upper parts, moves in similar motion with the Bass.

74. For the present, the Bass has an independent motion of its own—that of going from the Fundamental of one chord to the Fundamental of the next.

Mutual Tones.

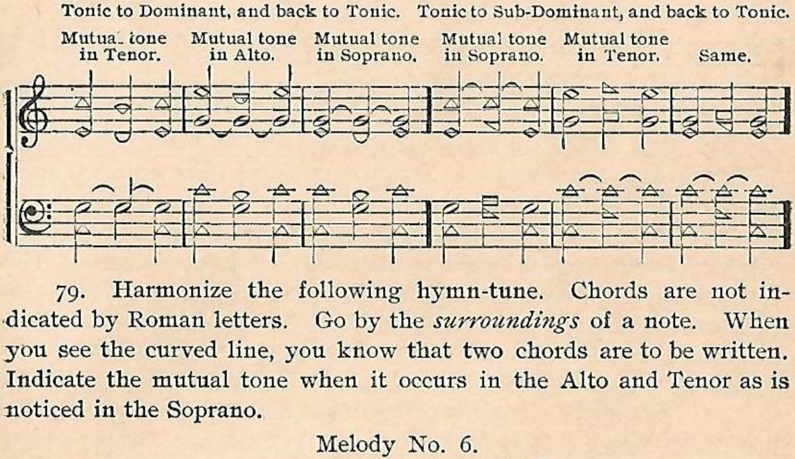
75. The mutual tone between the Tonic and Dominant chords is Sol. In passing from one of these chords to the other, the voice which sings Sol in one, must sing it in the other.

76. The mutual tone between Tonic and Sub-Dominant is Do. The voice which sings Do (either of the three upper parts) in the Tonic must sing it in the Sub-Dominant. The other moves are Mi to Fa and Sol to La.

77. Mutual tones fill the important office of *binding the chords together*, and thus avoid the bad effects of "breaks" in the harmony.

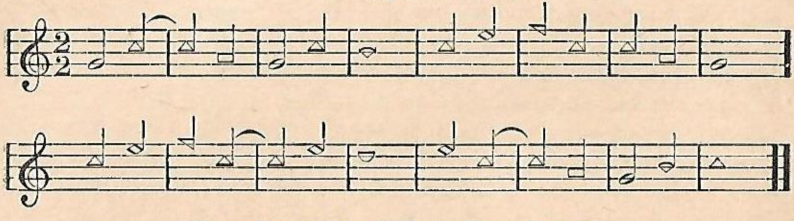
78. Study the following example and illustration and keep your eye on the curved lines which are here used to show you *where* and *how* the mutual tones are retained in the same voice part.

Illustration No. 27.



79. Harmonize the following hymn-tune. Chords are not indicated by Roman letters. Go by the *surroundings* of a note. When you see the curved line, you know that two chords are to be written. Indicate the mutual tone when it occurs in the Alto and Tenor as is noticed in the Soprano.

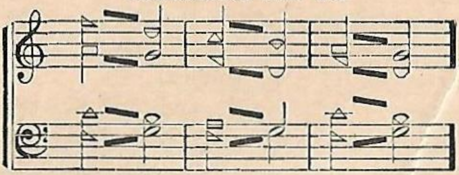
Melody No. 6.



Dominant and Sub-Dominant.

80. These two chords have no mutual tone and therefore, require careful treatment. Be governed by statement 72, and let the Bass move upward and the three upper parts down; and progress from Sub-Dominant to Dominant, but not from Dominant to Sub-Dominant. See the following

Illustration No. 28.

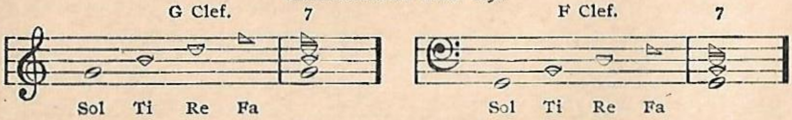


LESSON IX.

Dominant Seventh Chord.

81. The most important of all four-toned chords is the Dominant seventh. It is formed of Sol, Ti, Re, and Fa,—five, seven, two and four of the scale. By adding a third to the Dominant, we have the Dominant seventh as in

Illustration No. 29.



82. The Triads are the consonant chords; four-toned chords, the dissonant ones. So, chords of the seventh when written, must not stand unresolved.

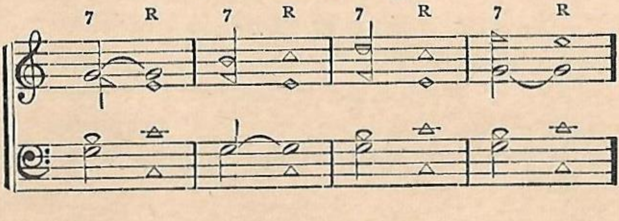
83. *Resolution* means the return of a discord to a concord.

84. Primarily, the Dominant seventh resolves to the Tonic. This is because it has a mutual tone with the tonic; and what is more, it has two tones which are melodically inclined to members of the Tonic chord—Fa, and Ti—the Fa a half-step to Mi, and Ti a half-step to Do. When Sol is used in either of the upper parts it should be retained.

85. The Fundamental may be doubled, but neither of the other members. When Sol is used twice in this chord, use the seventh and omit the third or fifth, giving the third the preference. However, if by using the fifth and omitting the third, a better melody may be secured for one of the upper parts, use it so.

86. The figure 7 is used with this chord to show that an interval of a seventh from the Bass has been given. The R shows the *Resolution* each time in

Illustration No. 30.



87. It will be observed from the above example that when the Dominant seventh is full, the Tonic to which it resolves cannot be full, for the reason that there will be no part to lead to Sol, and it not being in an upper voice part, cannot be retained.

88. The distance from Re to Me, and from Re to Do is the same. But as the Fa *must* lead to Mi by being only a half-step from it, the Re should lead down to Do, else we double the third in the Tonic chord, which should not occur in such instances. As in statement 84, the Fa leads down a half-step to Mi, and the Ti leads up a half-step to Do.

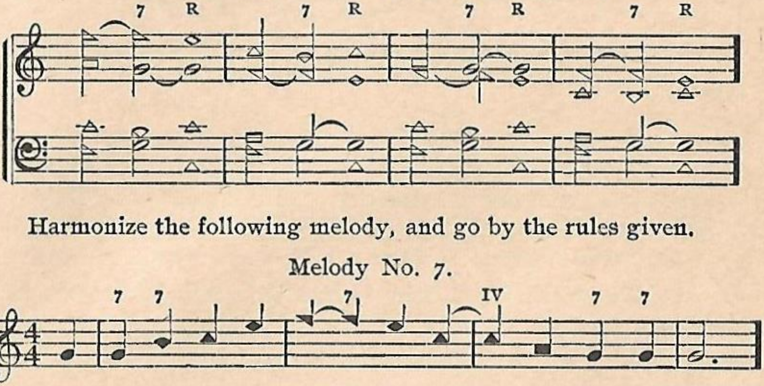
89. At the first, second, and fourth positions of the Dominant seventh in Illustration No. 30, the Dominant seventh, is not full—has no Re in them. The Tonic chord which follows is full. At the third position the Dominant seventh is full, but the Tonic which follows is not—has no fifth—Sol.

Progression of Sub-Dominant and Dominant Seventh.

90. A satisfactory progression can now be made from Sub-Dominant to Dominant seventh, by retaining the Fa in one of the upper parts, and letting the other parts move as in

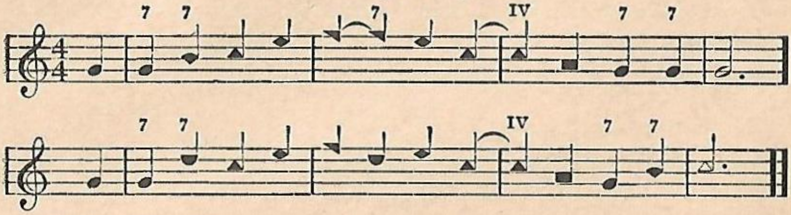
Illustration No. 31.

Sub-Dominant to Dominant seventh, then to Tonic.



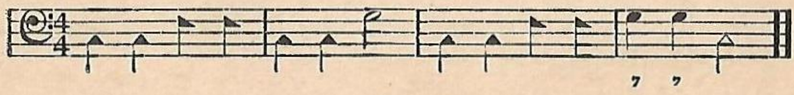
Harmonize the following melody, and go by the rules given.

Melody No. 7.



Also, harmonize the following given Bass. Write the three upper parts.

Exercise No. 8.

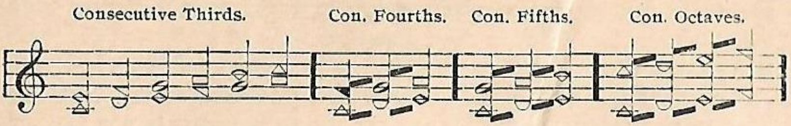


LESSON X.

Consecutives.

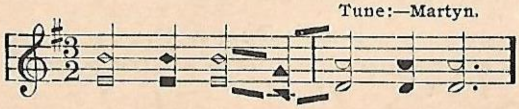
91. Consecutives occur when two parts move upward or downward in similar motion, and in equal distances, as in the following

Illustration No. 32.



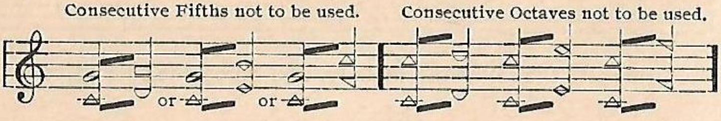
92. None of these consecutives are objectionable except fifths and octaves, the worst of the two being fifths. The student should avoid the use of fifths and octaves, except when they differ in size, because they produce the effect in the mind of two keys at the same time. In the following example we evidently have the keys of C and G, in

Illustration No. 33.



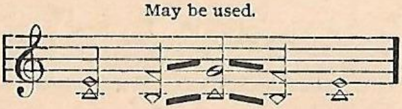
The following will serve as further examples of progressions to be avoided, in

Illustration No. 34.


Consecutive Fifths not to be used.
or
or
Consecutive Octaves not to be used.

93. Where the fifths differ in size, they may be used as in the following

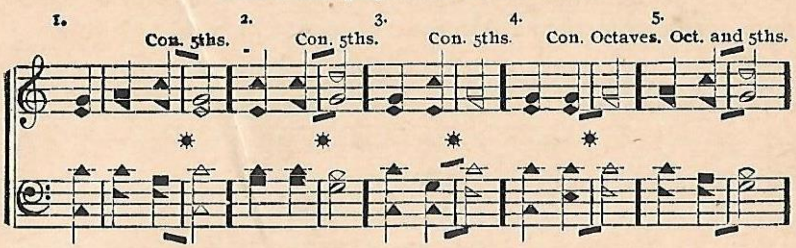
Illustration No. 35.



94. In the above example, the perfect fifth follows the diminished, then the diminished follows the perfect. Some theorists allow one and forbid the other, but the student is safe in using them, as most good writers allow them to succeed each other in this way. Study the following in four-part harmony carefully, at

Illustration No. 36.

None of these progressions are allowable.



Covered Fifths and Octaves.

95. Covered fifths occur when two parts move up or down to a fifth; i. e., not fifths at the point left, but fifths at the point reached.

96. Covered octaves occur when two parts move up or down to an octave; i. e., not octaves at the point left, but octaves at the point reached.

97. Covered fifths and octaves are objectionable in many instances. In a general way, avoid them in changing harmonies where the chords have no mutual tone and the parts are making large skips.

98. They may be used at places as follows:

a. When they occur at such times as there are no changes in the harmony.

b. When the chords have a mutual tone and the other parts have short skips.

c. At places where the chords have no mutual tone, but the parts making little motion—say, for instance, step or half-step; and, at some places, one part may move a third.

d. Do not allow them when the upper part moves more than one degree.

By a careful study of the following examples you will soon learn *where*, *when* and *how* to use them.

Illustration No. 37.

Allowable Covered Fifths and Octaves.

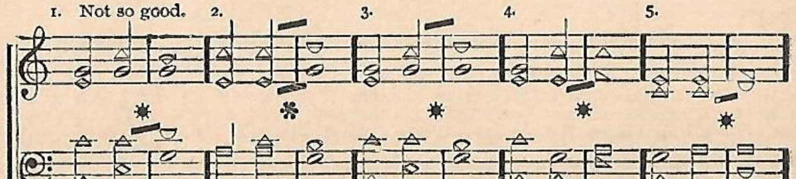
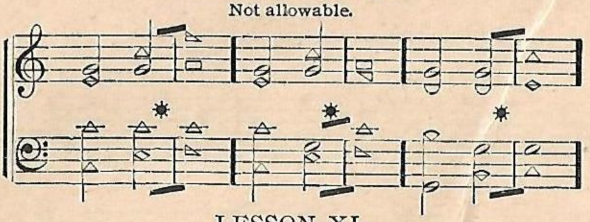


Illustration No. 38.

Not allowable.



LESSON XI.

Inversion of Chords.

99. By placing the lower tone an octave higher we invert the chord. To invert the chord, then, means placing the lower tone an octave higher without moving its other members.

100. Thus far the Fundamental only has been used in the Bass. When we invert the chord it brings other members in the Bass.

101. *Form* has reference to the lower tone in a chord, while *Position* has reference to the upper tone.

102. Any chord has as many forms as it has members. Also, as many positions.

103. Any chord is in its *direct form* when the Bass has the Fundamental; the first inverted form when the third is in the Bass; the second inverted form when the fifth is in the Bass; the third inverted form when the seventh is in the Bass.

104. The intervals found in a three-toned chord are, a third and fifth; in a seventh chord, third, fifth and seventh.

105. When we invert a chord, we bring with such inverted form, intervals differing from those of the direct form.

106. *Figures are used for the purpose of indicating the intervals of which the chord is formed.*

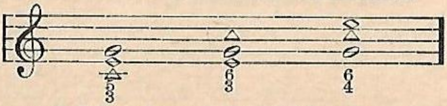
Tonic Chord Inverted.

107. The Tonic chord is in its direct form when Do is in the Bass; first inverted form when Mi is in the Bass; the second inverted form when Sol is in the Bass. See the following

Illustration No. 38.

Three parts only.

Direct. 1st Inversion. 2d Inversion.

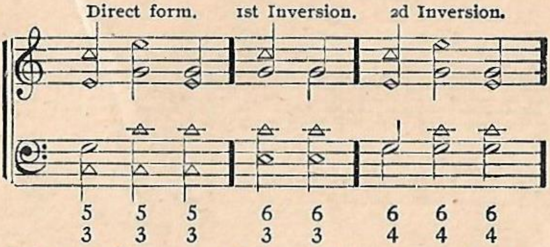


NOTE.—In this example it is an interval of a third from Do up to Mi, and a fifth from Do up to Sol. Hence, the appearance of $\genfrac{}{}{0pt}{}{5}{3}$. In the second chord, it is a sixth from Mi up to Do, and a third from Mi up to Sol. Hence, the $\genfrac{}{}{0pt}{}{6}{3}$. In the third chord, it is a sixth from Sol up to Mi, and a fourth from Sol up to Do. Hence, the $\genfrac{}{}{0pt}{}{6}{4}$. If you will *learn* what is here explained, you will find no difficulty in the study of inverted forms of chords as *indicated by figures.*

For four-part harmony study the following

Illustration No. 39.

TONIC CHORD INVERTED.

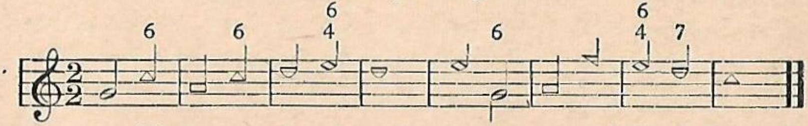


108. When no figures are given with a melody or Bass, we may know the Fundamental is in the Bass, and therefore, the chord is in its direct form.

109. In the first inverted form of a triad, it is not necessary to give the figure 3. The reason why, is this: We understand that *the third must not be omitted*. Then whether expressed by the figure 3 or not, it is always implied and understood. So, we will only give the figure 6 to indicate the first inverted form of a triad.

110. The figures may be given above the notes of a melody. If so, from Illustration No. 39, you will understand how to harmonize

Melody No. 9.



111. The progression from Sub-Dominant to $\frac{6}{4}$ Tonic is much better than to the plain Dominant, for the reason that *Do is retained*, while all other parts are in conjunct movement, i. e., moving to next scale-tone.

LESSON XII.

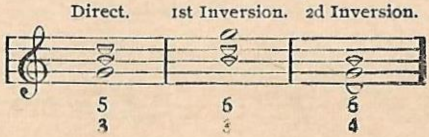
Dominant Chord Inverted.

112. The Dominant chord is in its direct form when Sol (the Fundamental) is in the Bass; first inverted form when Ti is in the Bass, and second inverted form when Re is in the Bass.

113. The same figures are used to indicate the inverted forms of all the triads for the present.

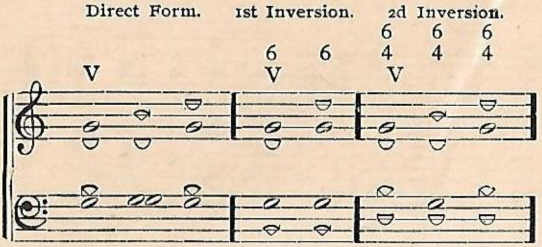
Study the inverted forms of the Dominant chord in the following

Illustration No. 40.



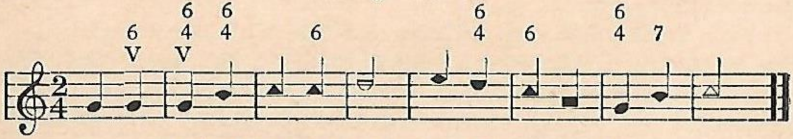
Also, for four-part harmony, study

Illustration No. 41.



Note.—Now, let the student harmonize the following melody, using the inverted forms of Tonic and Dominant chords.

Melody No. 10.



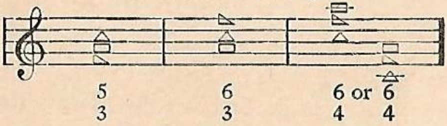
Sub-Dominant Chord Inverted.

114. For the direct form of the Sub-Dominant chord, the Fa or four of the scale, is the Bass note; first inverted form when La is in the Bass, and second inverted form when Do is in the Bass.

115. When La is in the Bass, we nearly always let it lead to the upper Do, in going to the Tonic chord, and not downward to Do. The *reason why* this is done is because it is a better melodic motion upward, and also a closer move.

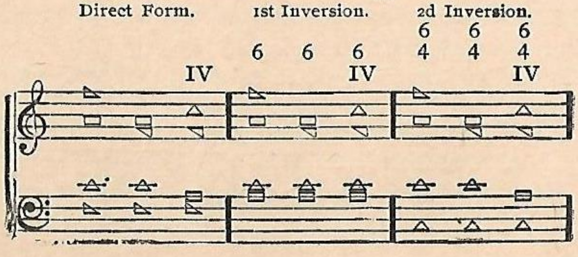
Study the following at

Illustration No. 42.



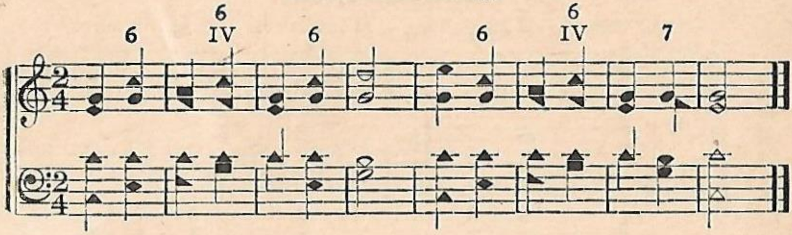
In four-part harmony we have it as in

Illustration No. 43.



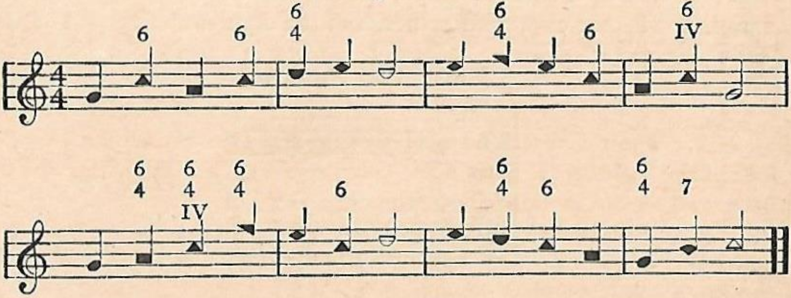
116. Let the La lead up to Do, as before stated, as in

Illustration No. 44.



117. Let the student now harmonize the following melody, governed by all the rules and illustrations gone over so far. Study all the preceding examples and go by them.

Melody No. 11.

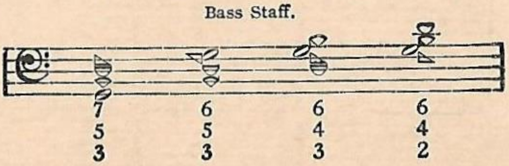


LESSON XIII.

Dominant Seventh Inverted.

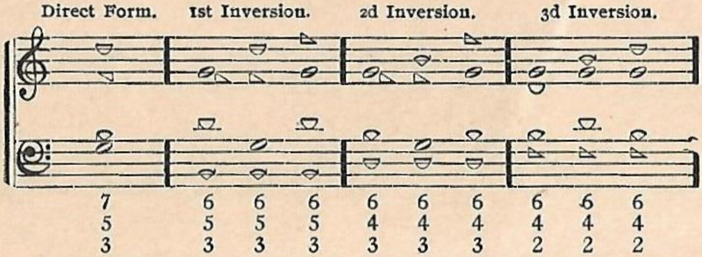
118. When Sol (the Fundamental) is the Bass note in the Dominant seventh, the chord is in its direct form. When Ti (the third) appears in the Bass, it is in its first inverted form; Re in the Bass for the second, and Fa for the third inversion. Study the following illustration, and note the figures used to indicate the intervals which go into its formation.

Illustration No. 45.



See the inverted forms of the Dominant seventh in four-part harmony, as in

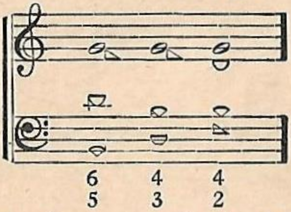
Illustration No. 46.



119. As will be seen from the foregoing, any chord of the seventh must necessarily have *four positions*, and also *four forms*—one for each of its members—while triads (three-toned chords) have only three.

120. In the above example, three figures are required to express the intervals in a seventh chord. However, we may take them as implied, whether expressed or not, and the figures abbreviated to two, as in

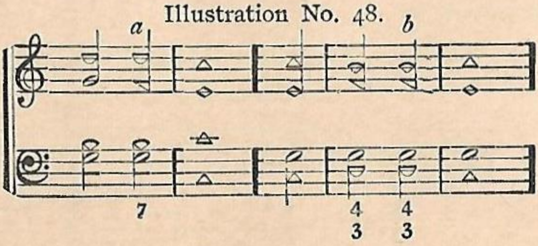
Illustration No. 47.



121. When the Dominant seventh chord is full, i. e., has all its members present—Sol, Ti, Re, and Fa—the Tonic chord which follows it cannot be full if both chords are in their direct forms, for the reason that there is no member of the Dominant seventh that leads to Sol in the Tonic chord.

122. Both Tonic and Dominant seventh chords should be full if the Tonic is preceded by an inverted form of the Dominant seventh. In the following illustration at *a*, the Dominant seventh is full, but the Tonic which follows it, is not. At *b*, both are full.

Illustration No. 48.

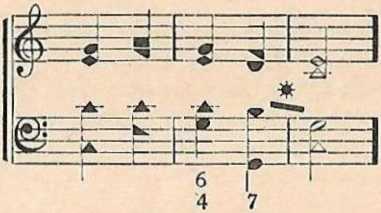


123. The members of the Dominant seventh resolve the same way, whether in its direct or inverted forms, as will be seen from the foregoing. The Sol (when in an upper part) continues, Ti and Re lead to Do, and Fa to Mi.

Ti may Descend.

124. "The Ti leads to Do," is the rule. The exception occurs when the Do to which the Ti is leading, and to which it is *melodically inclined*, is taken by the next part above, as in

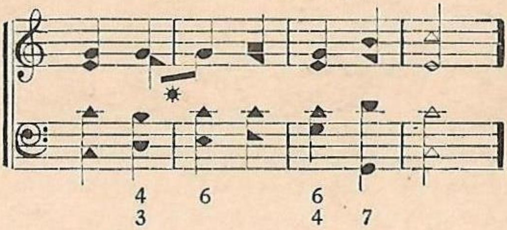
Illustration No. 49.



Fa may Ascend.

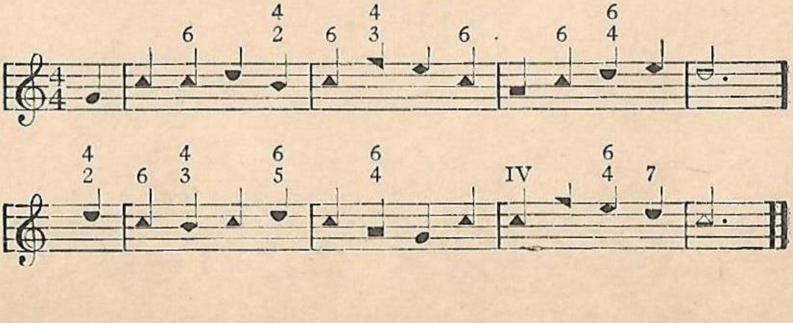
125. When the Mi is taken by some other voice part, the Fa is left free to progress to Sol, as in

Illustration No. 50.



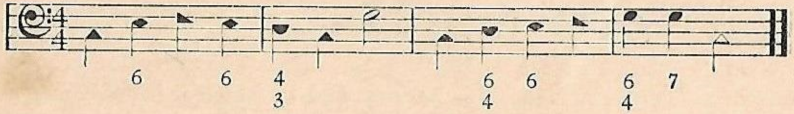
NOTE.—Let the student now harmonize the following hymn-tune, using all the chords gone over so far. The teacher who is qualified for his work, of course will supply his students with original tunes to harmonize in addition to the ones given in this book.

Melody No. 12.



Also, harmonize this Bass, but do not allow consecutive fifths and octaves.

Melody No. 13.



LESSON XIV.

Passing Tones.

126. Passing Tones are: *Tones used in passing from one position of the chord to another, of any given harmony.*

127. If used in the Bass, they are *tones* used in passing from *one form of the chord to another* of any given harmony.

128. The passing tones for any given harmony are *those which occur between the members of a chord.*

129. Passing tones are used for the purpose of *inducing a better melodic flow* for one or two voice parts.

130. Passing tones are usually (not always) connected to the principal tones of the harmony, and frequently of shorter duration.

131. Passing tones should occur on the unaccented part of a measure. When two tones go to one beat, *the passing tone should be the second* of the two.

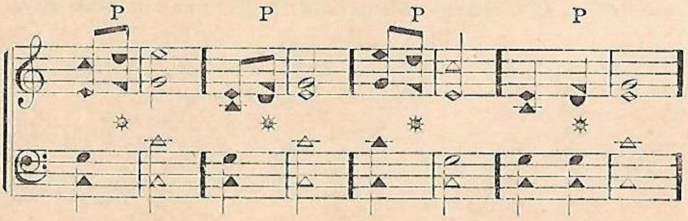
132. Passing tones are usually *used doubly, and form a duet of their own,* though they may be used singly.

Passing Tones in Tonic Harmony.

133. The passing tones in Tonic harmony are Re and Fa. These two tones stand between the members of the Tonic chord.

Passing tones are indicated by the initial P, in

Illustration No. 51.

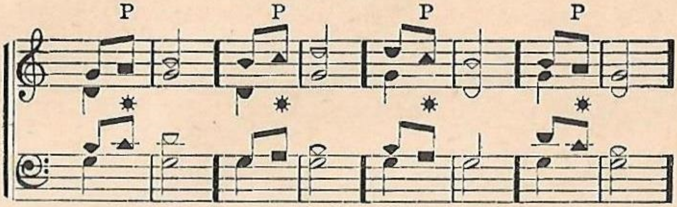


Passing Tones in Dominant Harmony.

134. La and Do stands between the members of the Dominant chord, and therefore are passing tones for that harmony.

Study Dominant harmony "passers" in

Illustration No. 52.

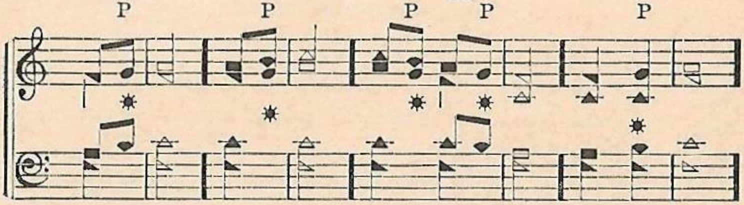


Passing Tones in Sub-Dominant Harmony.

135. Passing tones in Sub-Dominant harmony are Sol and Ti,—Sol standing between Fa and La, and Ti between La and Do.

Study these in

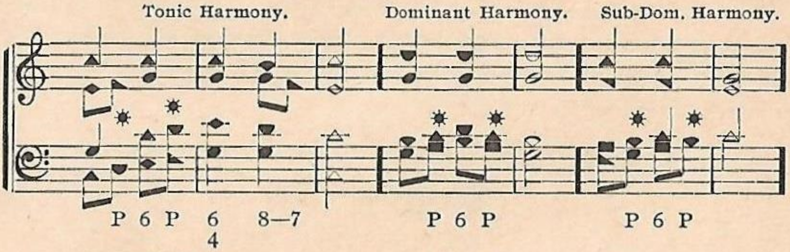
Illustration No. 53.



Passing Tones in the Bass.

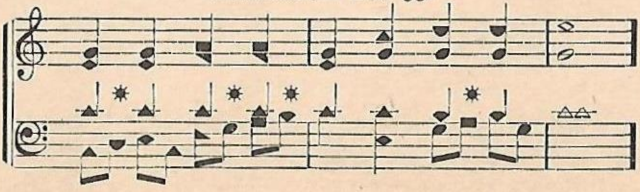
See statement 127.

Illustration No. 54.



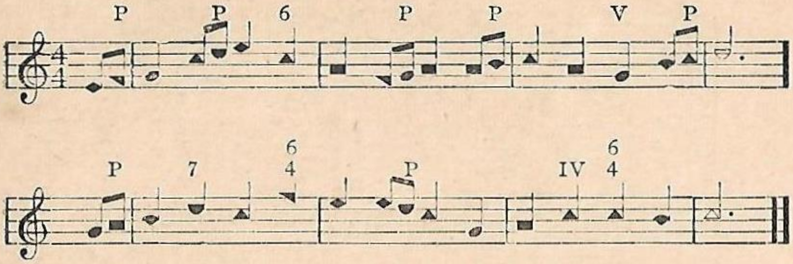
136. Full harmony may be sustained in three parts, while the Bass moves independently, as in

Illustration No. 55.



Study the previous examples well; then you will understand how to harmonize

Melody No. 14.



LESSON XV.

Accessory Tones.

137. Accessory tones occur when one or more parts moves upward or downward by step or half-step, and when such tones do not make up a chord formation of their own; and also, foreign tones to the existing harmony.

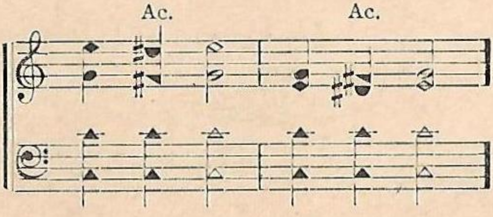
138. Accessory tones are melodic "helpers," and not principal tones in a harmony.

139. Accessories may be either Diatonic or Chromatic, the latter being the most acceptable, because they have a decided melodic motion back to the starting point.

140. The same scale-tones are used for accessories that are used as passing tones for any given harmony. The difference is, passing tones "pass" to another position of the chord, while the same position stands on each side of accessories.

Accessory Tones in Tonic Harmony.

Illustration No. 56.

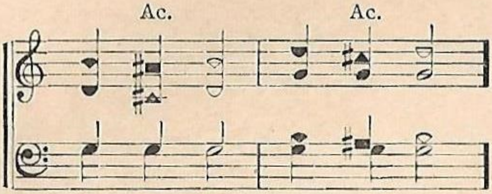


141. In the above example, the third and fifth moves down a half-step and back to its position. Ri and Fi are the accessory tones.

Accessory Tones in Dominant Harmony.

142. The accessory tones in Dominant harmony are **Li** and **Di**, as in

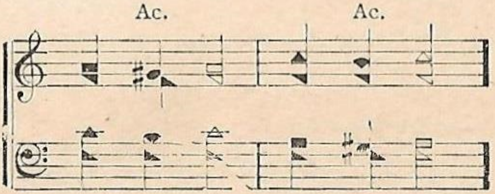
Illustration No. 57.



Accessories in Sub-Dominant Harmony.

143. Si and Ti are accessories in Sub-Dominant harmony, as in

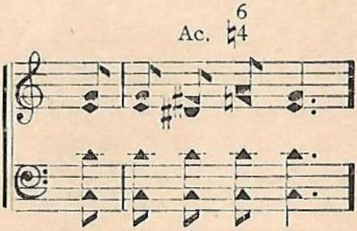
Illustration No. 58.



Indirect Resolution of Accessories.

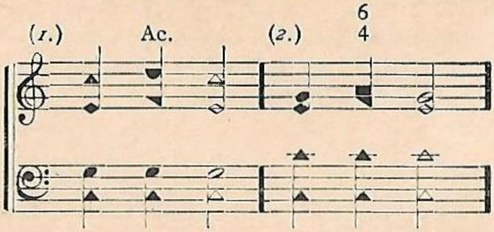
144. When the melodic motion skips one tone, but finally reaches the tone to which it is melodically inclined, it is called *Indirect resolution* of accessory tones. See this in

Illustration No. 59.



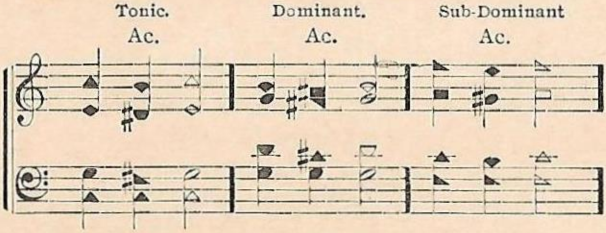
145. In the following examples, we have an upward motion by step and half-step in each instance. At the figure *1*, we have accessories. At *2*, we do not, because the tones reached make up a chord formation of their own—a ${}^{6}_{4}$ Sub-Dominant.

Illustration No. 60.



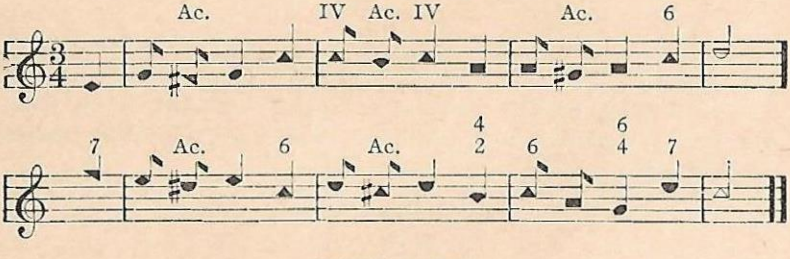
146. Accessory tones may occur in three parts, as in

Illustration No. 61.



Harmonize the following tune, and bring into practical use the principles studied in this lesson.

Melody No. 15.



LESSON XVI.

Chords in Different Keys.

147. Thus far, all chords and exercises have been in the key of C. We come now to consider them in other keys.

148. All laws pertaining to chord formations, progressions and resolutions are the same in all keys.

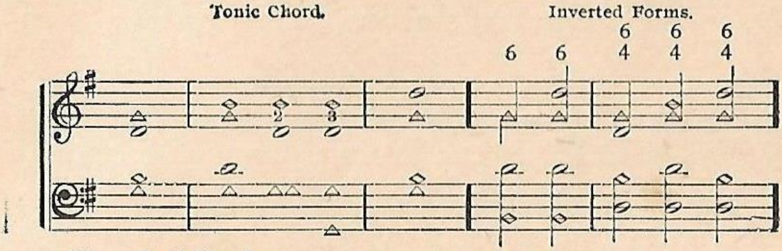
149. The first, and about the only difference is, that *in changing keys the two inside parts* (Tenor and Alto) *sometimes change tones.*

150. By "changing tones" is meant, the member of the chord found in the Tenor in one key, may be given to the Alto in another key, etc.

In the following illustration, first chord, the Alto has Sol, the tone given the Tenor in the key of C.

CHORDS IN THE KEY OF G.

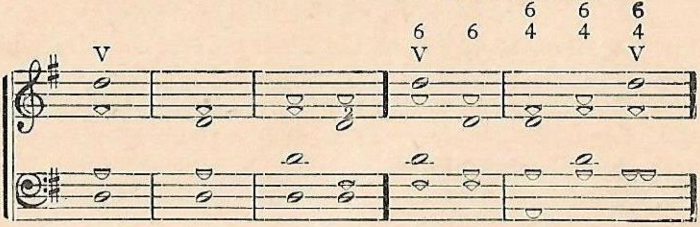
Illustration No. 62.



Also, the following

DOMINANT CHORD IN G.

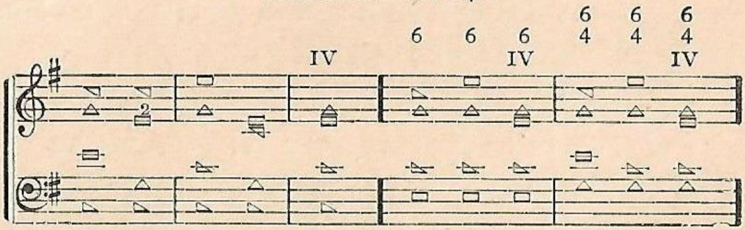
Illustration No. 63.



Again, as follows:

SUB-DOMINANT IN THE KEY OF G.

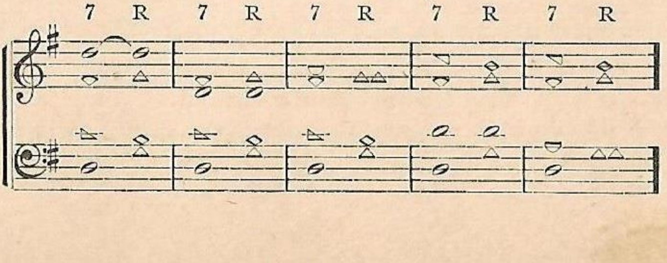
Illustration No. 64.



See also, the

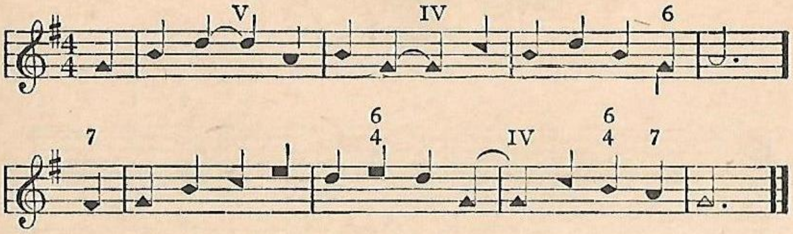
DOMINANT SEVENTH IN THE KEY OF G.

Illustration No. 65.



Let the student harmonize the following

Melody No. 16.



NOTE.—The student should now write the four chords studied, together with passing and accessory tones, in the keys of E♭, A or A♭, F, and B♭. Do not fail to do this. Also, look over tunes in these and other keys and see how the parts are to a given melody note.

LESSON XVII.

Minor Chords of the Major Key.

151. A Minor chord is one, the lower third of which is a minor third.

152. A Major chord is one, the lower third of which is a major third.

153. A diminished triad is one having two minor thirds.

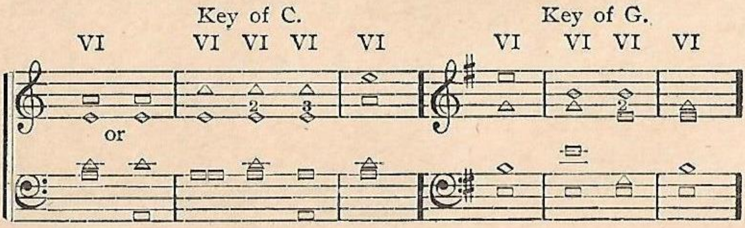
154. The minor chords of the major key are Sub-Mediant, Super-Tonic, and Mediant.

These, for the present, are to engage our attention.

Sub-Mediant Chord.

155. The Sub-Mediant chord is built on six, or La of the scale, and composed of La, Do, and Mi.

Illustration No. 66.

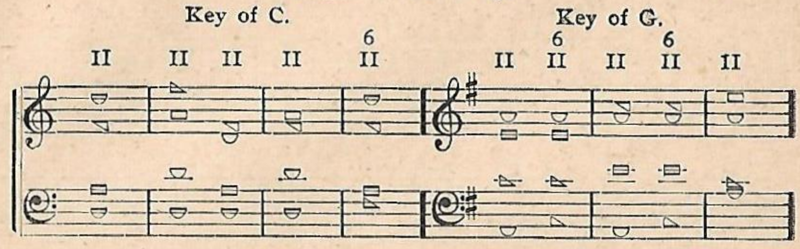


In the above illustration the VI is used to indicate the chord based on six of the scale.

The Super-Tonic Chord.

156. The Super-Tonic is built on two of the scale, and is formed of Re, Fa, and La.

Illustration No. 67.



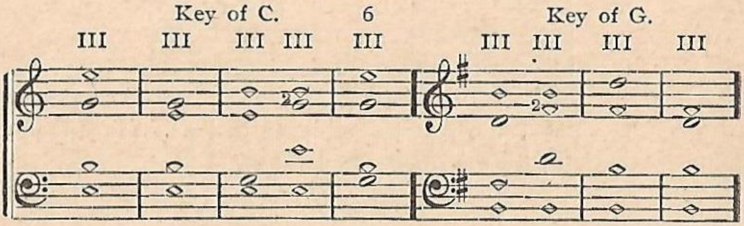
In the examples of Super-Tonic given above, we indicate the chord of two with II. The 6 or $\frac{6}{4}$ used above the Roman letters shows the inverted form of the chord.

The Mediant Chord.

157. The Mediant chord is built on Mi, or three of the scale, and is formed of Mi, Sol and Ti.

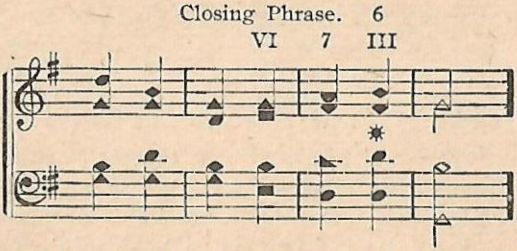
158. The Mediant is the weakest of the three minor chords. It is possibly used in its first inverted form (Sol in the Bass) more than otherwise.

Illustration No. 68.



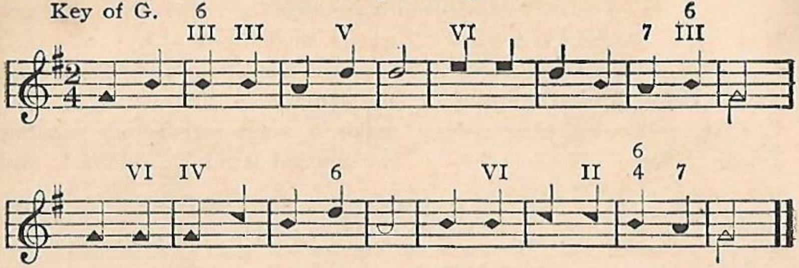
159. The Mediant chord is frequently employed near the close of a composition, as in the following

Illustration No. 69.



Harmonize the following melody, using the three minor chords studied in this lesson. Let the teacher write other melodies and bring into practical use all the chords.

Melody No. 17.

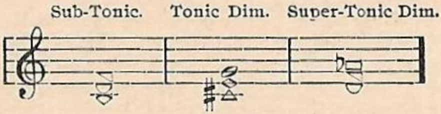


Sub-Tonic Chord.

160. The Sub-Tonic chord is built on seven, or Ti of the scale, and is formed of Ti, Re, and Fa. It is the least in importance of all three-toned chords.

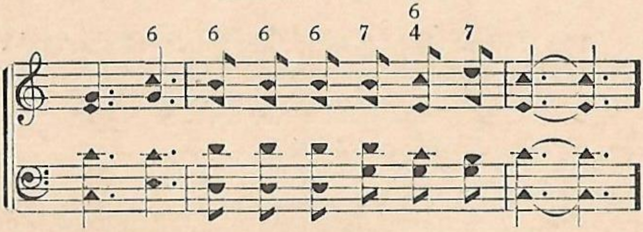
161. It is the same in make-up as to its intervals as other chords diminished by chromatic alteration (See statement No. 17), and therefore classed with other diminished chords. As before stated, it has two small (minor) thirds. See the following, all of which have the same intervals.

Illustration No. 70.



162. The Sub-Tonic may be employed in its first inverted form, and in connection with the Dominant seventh, as in

Illustration No. 71.



Progression of Minor Chords in the Major Key.

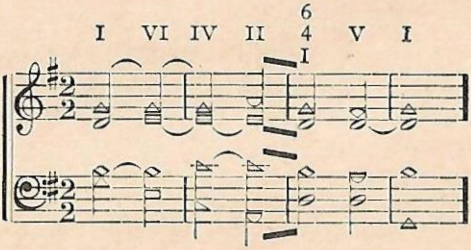
163. *Sub-Mediant.* First and best; approach it through the Tonic and leave it through the Sub-Dominant. Second; approach it through the Dominant, Dominant seventh, or, in some instances, through the 6 Tonic; leave it through the Dominant or the Super-Tonic, first inverted or direct form. It may in some instances be left through the first inverted form of the Dominant.

164. *Super-Tonic.* Approach it through the Sub-Dominant, Sub-Mediant, or 6 Tonic, and leave it through the $\frac{6}{4}$ Tonic.

165. *Mediant.* Approach it through the Tonic or 6 Tonic and leave it through the Dominant or Sub-Mediant.

The following progressions make a very satisfactory closing phrase. Notice the places where two mutual tones are retained, and other parts in short skips.

Illustration No. 71.



See statements 68 to 72.

166. Do not allow the Tonic to follow the Sub-Mediant.

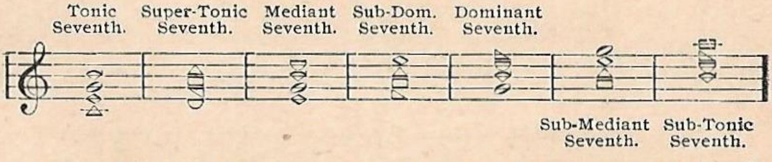
NOTE.—Good harmonists do not allow it. Should you do so, you will subject yourself to their just criticism, since they see you leave a strong chord (Tonic) to go to a weak one, "Just to be going somewhere and rambling around." The rather, in the use of these minor chords in the major key, you are allowed to *pass through them* enroute from a *strong point* to a *strong point.* Nothing here is meant where there is a *drift* into a minor strain for a *specific purpose.*

LESSON XVIII.

Additional Chords of the Seventh.

167. So far, we have only studied one seventh chord—the Dominant seventh. An interval of a seventh may be added to any of the triads, as in the following

Illustration No. 72.

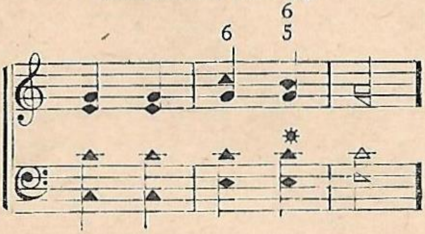


168. After the Dominant seventh, the only two sevenths having any practical value are, the Tonic and Super-Tonic sevenths.

The Tonic Seventh.

169. The Tonic seventh is formed of Do, Mi, Sol, Ti, and is nearly always used in its [illegible] position (Ti the highest) and in its first inverted form—Mi in the [illegible] in a passage, as follows:

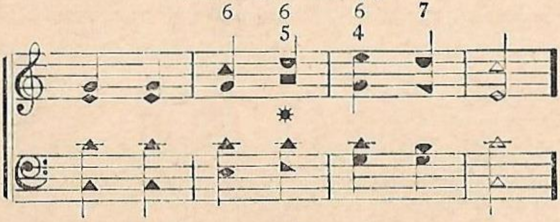
Illustration No. 73.



Super-Tonic Seventh.

170. The Super-Tonic seventh is formed of Re, Fa, La, and Do. It is mostly used in its first position—Re in the Soprano, and in its first inverted form—Fa in the Bass. Observe *how* it is used in

Illustration No. 74.



Passing Chords.

171. In the two examples given above, in the use of the Tonic and Super-Tonic seventh chords, we are evidently *passing* from one chord to another; or, from one form of the chord to another. All such are *passing chords.*

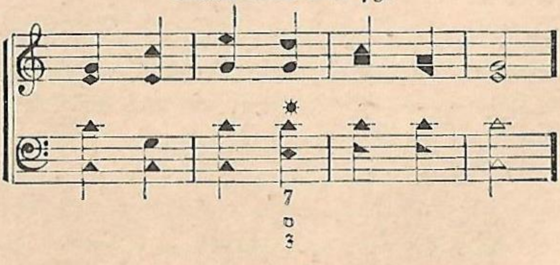
172. The first—Tonic seventh—is used as a passing chord from Tonic to Sub-Dominant.

173. The Super-Tonic seventh is used as a passing chord from the 6 Tonic to the $^{6}_{4}$ Tonic.

Chords of the Ninth.

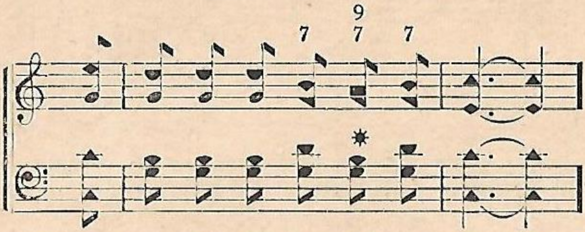
174 *The Tonic ninth*, formed of Do, Mi, Sol, Ti, and Re, is most useful as a passing chord from Tonic to Sub-Dominant. Study this chord in

Illustration No. 75.



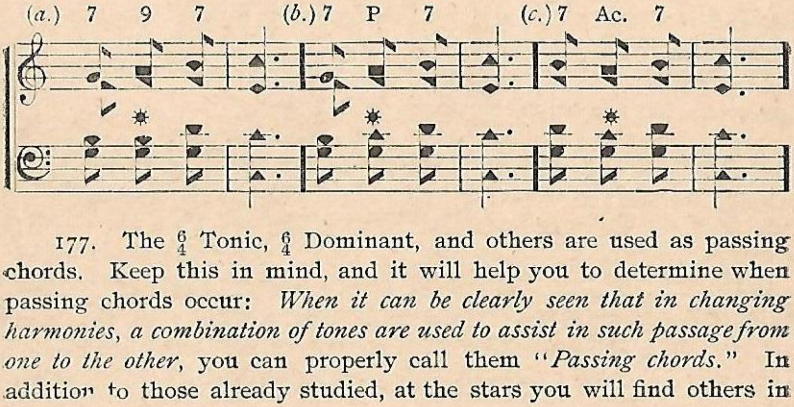
175. *The Dominant ninth*, formed of Sol, Ti, Re, Fa and La, with the fifth usually omitted, may be employed to good advantage in passages as follows:

Illustration No. 76.



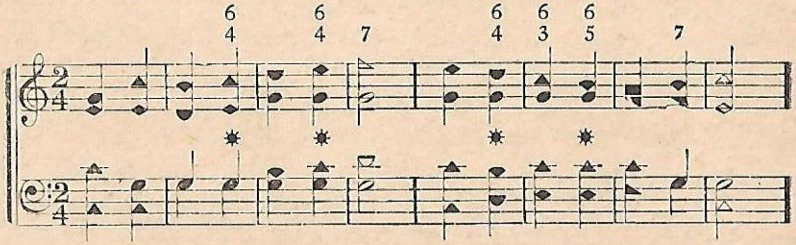
176. Also, study the following. At *a*, the chord is evidently a Dominant ninth; at *b*, the La is a passing tone in Dominant seventh harmony; at *c*, it is an accessory in Dominant seventh harmony. Note its different surroundings.

Illustration No. 77.



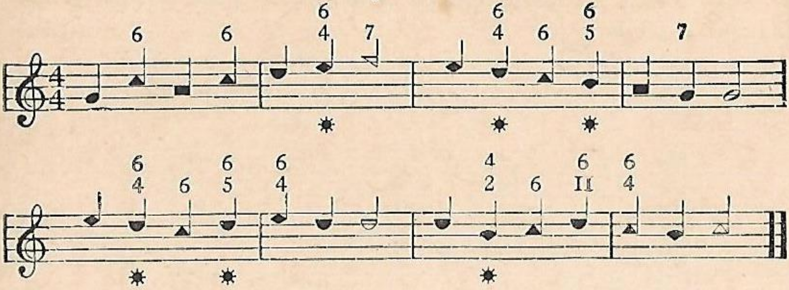
177. The $\frac{6}{4}$ Tonic, $\frac{6}{4}$ Dominant, and others are used as passing chords. Keep this in mind, and it will help you to determine when passing chords occur: *When it can be clearly seen that in changing harmonies, a combination of tones are used to assist in such passage from one to the other*, you can properly call them "*Passing chords.*" In addition to those already studied, at the stars you will find others in

Illustration No. 78.



Harmonize the accompanying hymn, and after you have done so, write out an analysis of chord work it contains.

Melody No. 18.



Minor Music.

LESSON XIX.

178. *The Minor Scale* is a graded series of eight pitches, to which the syllables La, Ti, Do, Re, Mi, Fa, Si and La are applied.

179. The intervals between the tones of the minor scale are: from one to two, a step; from two to three, a half-step; three to four, a step; four to five, a step; five to six, a half-step; six to seven, an augmented second; seven to eight, a half-step.

180. This order of intervals is called *The Harmonic Minor Scale*, because the harmonical effect is most satisfactory.

181. In order that the La (six of the major scale) may become a "home tone" or "key tone" of the minor key, Si, or sharp Sol, *must be used*, else there is *no leading tone* to point to La as the *home tone*.

182. But, this fact will not justify us in giving the sharp on the Sol degree in the signature place; for the reason that the student would be led into confusion in such chords, as sharp Sol is not needed. So, when sharp Sol is needed in a minor tune, it is given.

183. A sharp, flat or cancel placed under a Bass note, means that *a third from that Bass note* is to be represented sharp, flat or cancel, as the case may be.

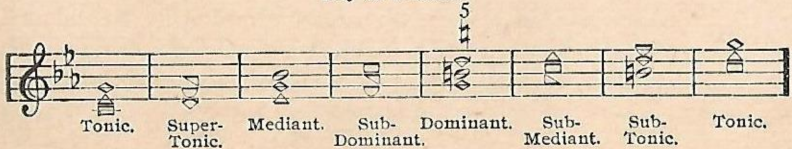
184. When any other interval, *expressed by a figure*, is to be so sharped, flatted or canceled, *the figure must be given*.

185. The names of the chords in the minor key correspond to those in the major, as in

Illustration No. 79.

CHORDS OF THE MINOR SCALE.

Key of C Minor.

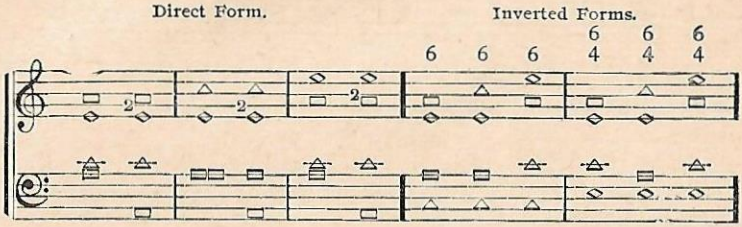


Minor Tonic.

186. From the preceding illustration it will be seen that La Do and Mi forms the Tonic. These are the same tones which formed the Sub-Mediant in the major key; however, as their relations and resolutions are different, and in order to show their classification, they are given again.

Illustration No. 80.

MINOR TONIC.



Minor Dominant.

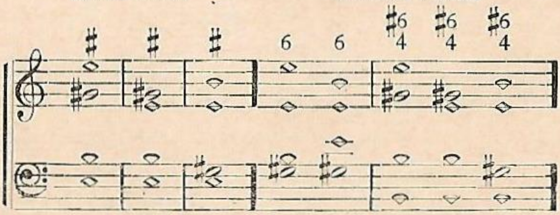
187. The minor Dominant is formed of Mi, Si and Ti.

188. The minor Dominant, in fact, is a major chord, because its lower third (Mi up to Si) is a major third. *A divine law* so arranged it—not man's. In order for this chord to produce in the mind a really "*dominating effect*," and thus be a "*Dominant*," it *must have* its major third.

189. The Mi is the mutual tone between the minor Tonic and Dominant.

Illustration No. 81.

MINOR DOMINANT.



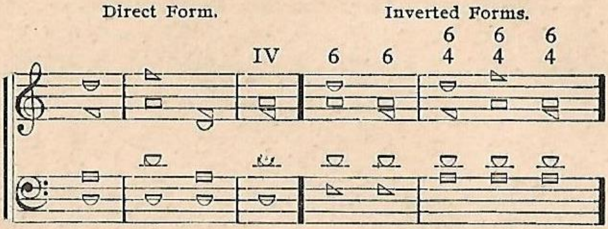
Minor Sub-Dominant.

190. The minor Sub-Dominant chord is formed of Re, Fa and La.

191. The mutual tone between the Tonic and Sub-Dominant is La, and should be retained in passing from one of these chords to the other.

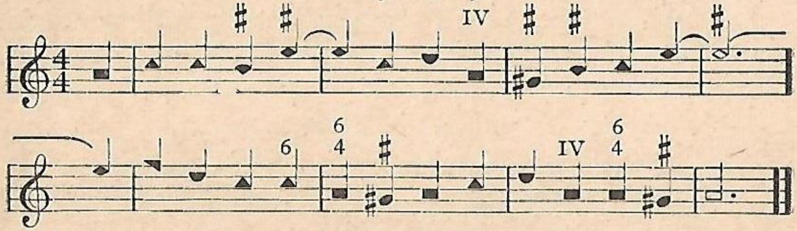
Illustration No. 82.

MINOR SUB-DOMINANT.



Harmonize the following minor tune. Go by the chords studied in this lesson—Tonic, Dominant and Sub-Dominant.

Melody No. 19.



LESSON XX.

Minor Dominant Seventh.

192. The minor Dominant seventh is formed of Mi, Si, Ti, and Re.

193. Like the major Dominant seventh, it requires careful treatment in its resolution. Si must lead to La, Ti to La, and Re to Do.

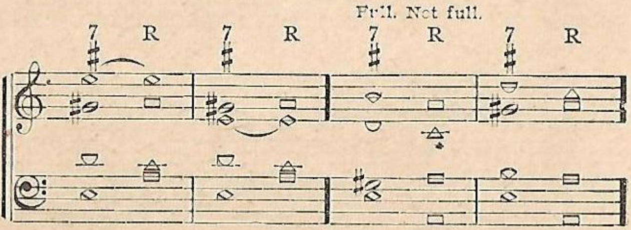
194. From these statements it will be seen that if the minor Dominant seventh is full, the Tonic chord which follows it will not be. The fifth will be omitted and the Fundamental written for three parts.

195. If the minor Dominant seventh is in either of its inverted forms, the Tonic which follows should be full.

196. The Si may skip to any other member of the Dominant seventh at such times as no changes occur in the harmony.

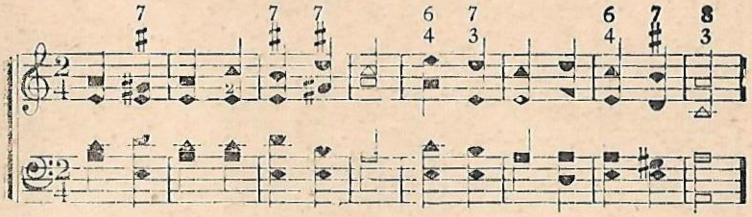
We give the Dominant seventh with its resolutions in

Illustration No. 83.



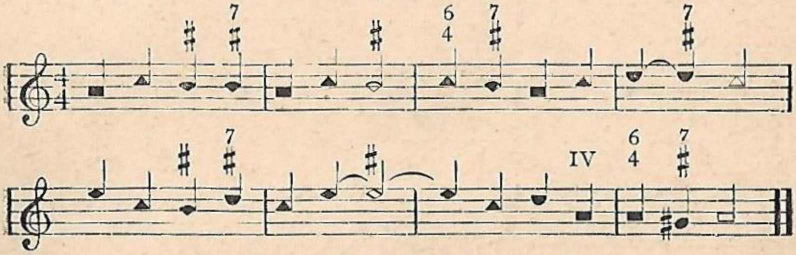
After studying the foregoing, carefully review

Illustration No. 84.



Then harmonize

Melody No. 20.



LESSON XXI.

Minor Dominant Seventh Inverted.

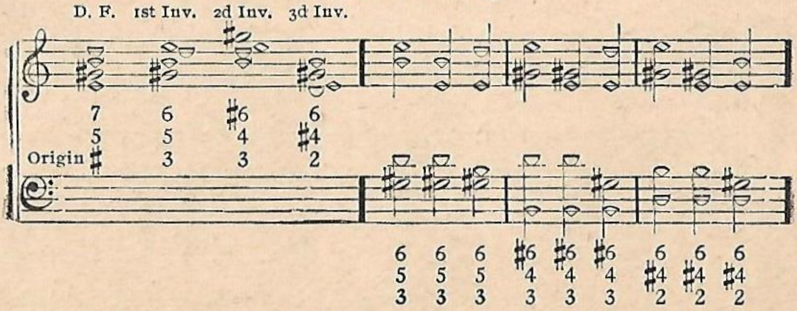
197. The inverted forms of the minor Dominant seventh may be employed to good advantage.

198. The tones forming the chord have their same melodical tendencies which they have in this chord in its direct form, i. e.; Si leads to La, Ti to La, and Re to Do.

199. With the use of inverted forms of this chord, both Dominant and Tonic may be full.

200. Sharps will be required in representing the intervals of some of the inverted forms of the Dominant seventh, and these are placed just before the figures which stand for intervals. Study

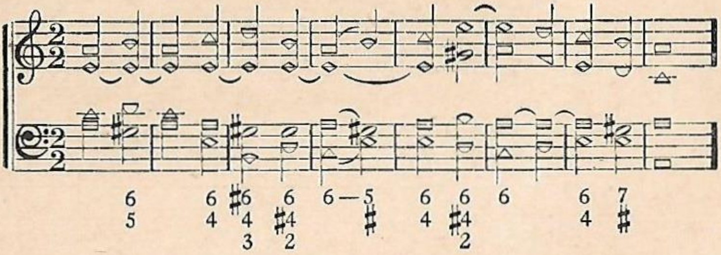
Illustration No. 85.



Notice the resolutions of inverted forms in

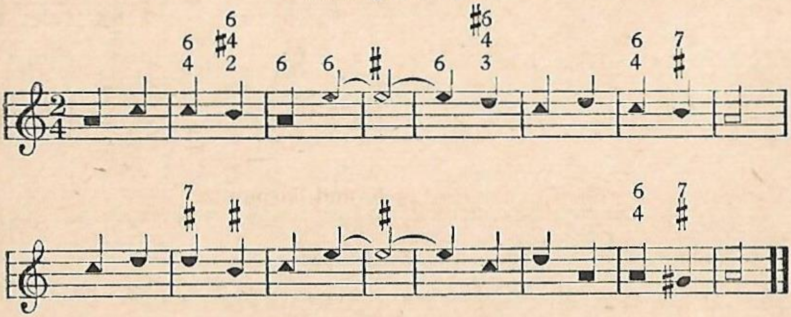
Illustration No. 86.

Look for mutual tones at the ties.



Harmonize

Melody No. 21.

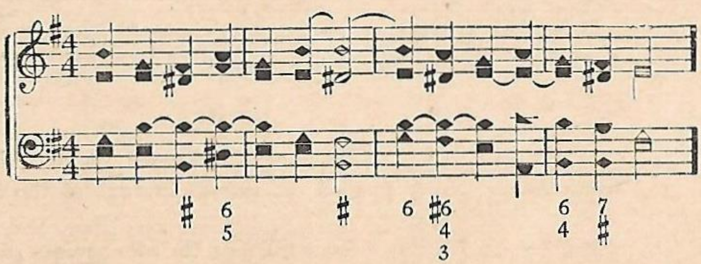


Minor Chords In Other Keys.

201. In our progressions from one chord to another, that which applies to one key applies to all. Study

Illustration No. 87.

Key of E Minor.

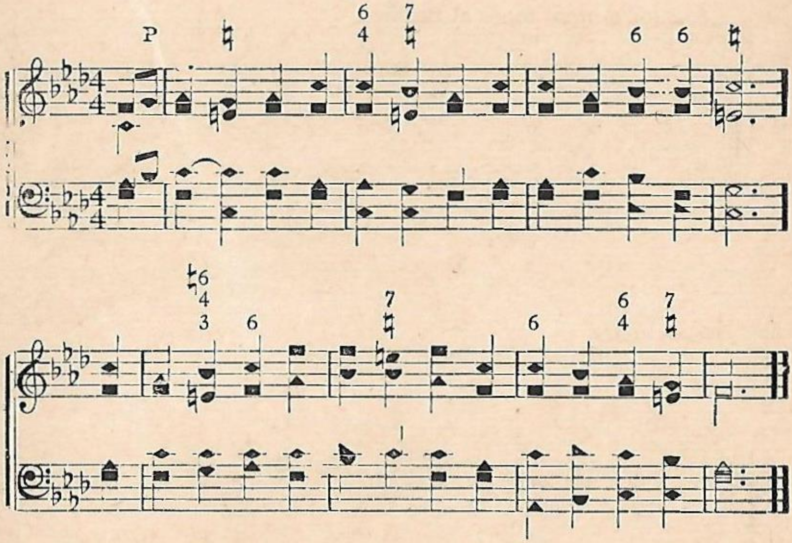


202. The passing tones in minor Tonic harmony are Ti and Re.

Observe them in

Illustration No. 88.

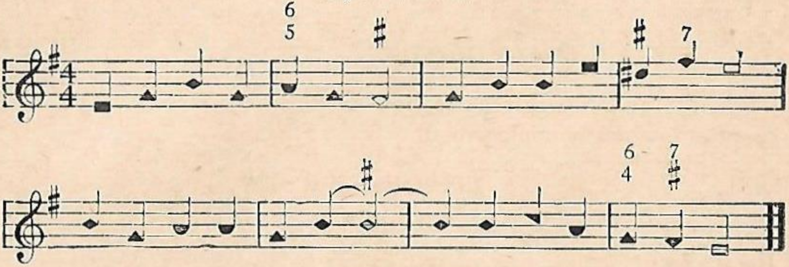
Key of F Minor.



Be governed by examples given, and harmonize

Melody No. 22.

Key of E Minor.



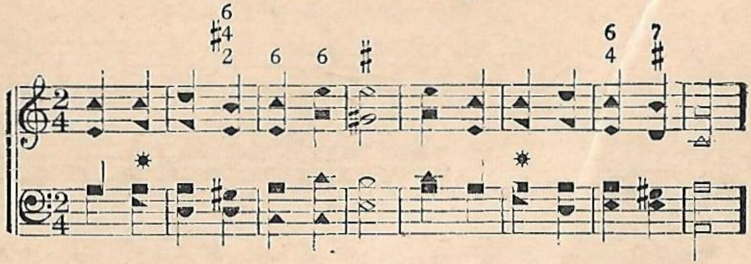
LESSON XXII.

Other Minor Chords.

203. *The Minor Sub-Mediant chord* is formed of Fa, La and Do, the same tones which formed the Sub-Dominant of the major key.

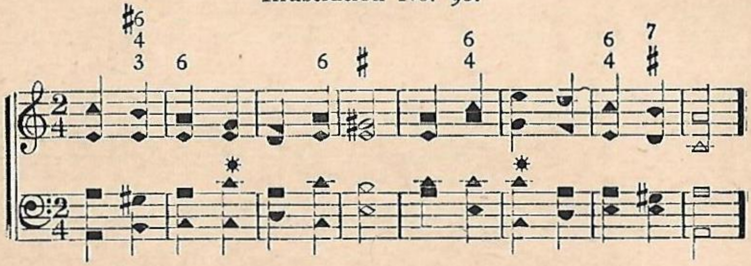
204. The Sub-Mediant is less useful than the other minor chords, but may be employed to good advantage in passages as in

Illustration No. 89.



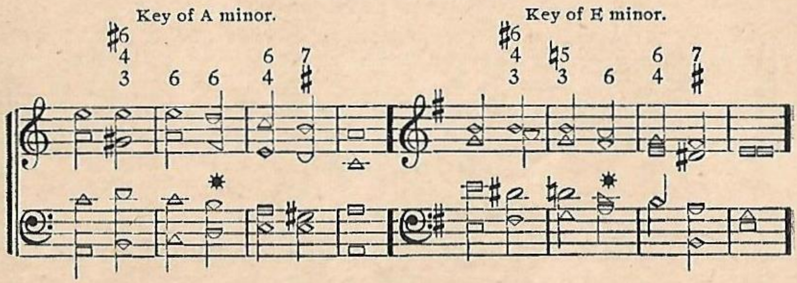
205. *The Minor Mediant chord* is formed of Do, Mi and Sol—the tones which formed the Tonic of the major key, and may be employed as in

Illustration No. 90.



206. *The Minor Super-Tonic chord* is formed of Ti, Re and Fa—same tones as were used in the Sub-Tonic of the major key. This chord is most useful in its first inverted form, and may be employed in passages as in

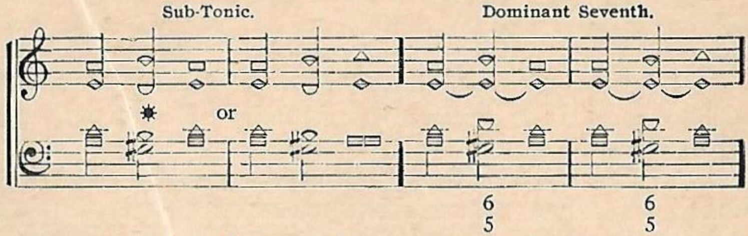
Illustration No. 91.



207. *The Sub-Tonic chord* of the minor key—Si, Ti, and Re—has very little practical value. Where it can be used, the minor Dominant seventh will be found much better, and is a stronger chord.

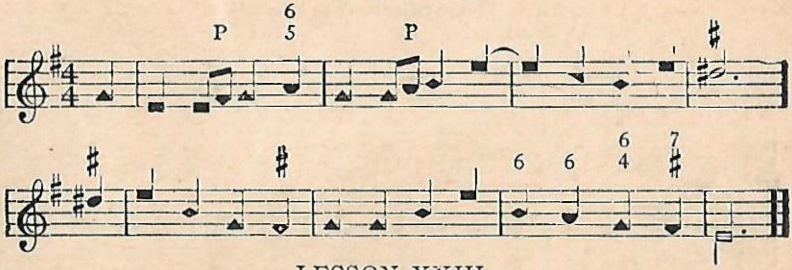
See

Illustration No. 92.



The following C. M. tune should be harmonized, carefully studied and analyzed.

Melody No. 23.



LESSON XXIII.

Suspensions.

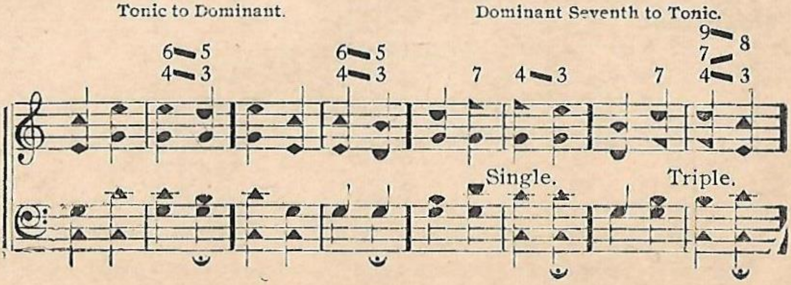
208. A Suspension is, *holding over one or more tones from one chord to another*, with which such tones as are held over, *are not in accord.*

209. Suspensions should occur on the *accented part of the measure*, and when used one time, should be used again.

210. There are good reasons for the law requiring a repetition of the suspension, because the mind of the listener recognizes the dissonant effect, and the performer is charged with a mistake or blunder unless repeated to make it appear as intentional.

211. Suspensions are called single, double and triple, according to the number of tones held over.

Illustration No. 93.



Appoggiaturas.

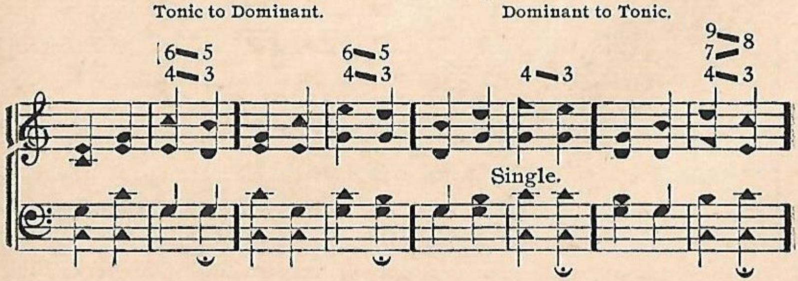
212. An Appoggiatura is a *tone not in the same voice part in the preceding harmony, and not in accord with the harmony to which you are going.*

213. Appoggiaturas are identical with suspended tones after reaching them. The difference is, suspensions are *held over*, while appoggiaturas are *reached from some other* point.

214. Like suspensions, appoggiaturas occur on the accented part in the measure; and also, may appear in one, two or three parts.

215. After being used once, for the repetition, the appoggiatura may be used for the suspension, or the suspension for the appoggiatura, etc.

Illustration No. 94.



Embellishments Compared.

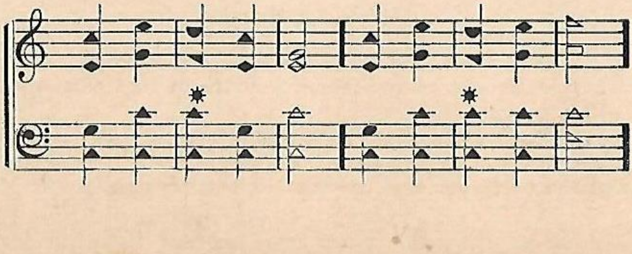
216. Suspensions and appoggiaturas involve a change of harmony, while passing and accessory tones do not.

217. Suspensions and appoggiaturas occur on the accented part of the measure, while passing and accessory tones occur on the unaccented part.

218. Do not call passing tones appoggiaturas when they appear on the accented part of the measure. Call them "*Out of order*" passers, because that is what they really are.

219. Accessory tones *may* occur on the accented part of the measure. If so, they are "*out of order*"—out of the usual way of using them. Don't call them appoggiaturas. They are not. These are given in

Illustration No. 95.



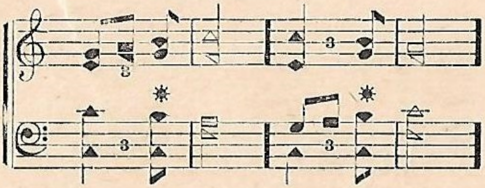
Changing Tones.

220. Changing tones are, *such as are used in changing from one harmony to another*. They are not of sufficient importance to make up a chord formation of their own, and their office is to assist in making a graceful change of harmonies.

221. These are different from passing chords (See statement on passing chords) which are "thrown in" between harmonies. One is an independent chord formation; the other is not.

Illustration No. 96.

Tonic to Sub-dominant.

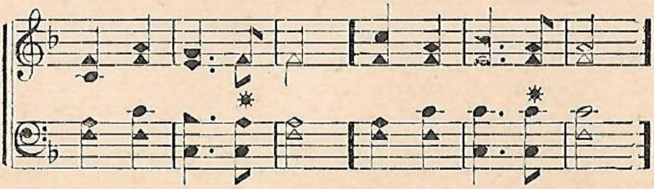


Anticipation.

222. Anticipation is, *reaching a tone before the time for it to appear*, usually at the close of a composition.

223. Anticipation is the opposite of suspension. One is reaching the anticipated tone before the time for it to appear; the other is a delay in reaching such tone as is expected.

Illustration No. 97.



NOTE.—A more extended classification of all these embellishments will be treated in our Analytical Harmony Course.

LESSON XXIV.

Altered Chords.

224. By the term "Altered Chords," is meant, *chords which, through chromatic alteration* of one or more of its tones, are changed to something else.

NOTE.—Some critics find objections to the terminology here used. However, it serves the purpose of the writer, whose mission it is to present *facts* as to principles involved and not to make a fruitless effort to please sticklers for terminology.

Illustration No. 98.

TONIC CHORD—AUGMENTED.

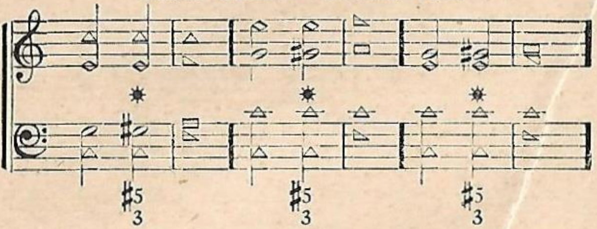


Illustration No. 99.

DOMINANT.

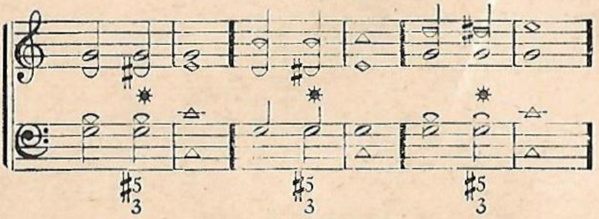
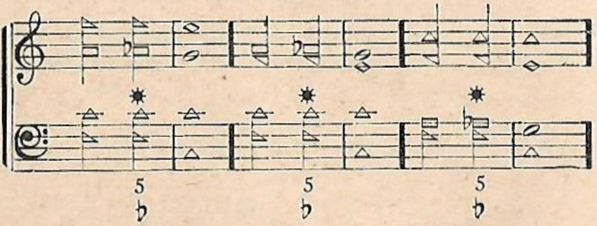


Illustration No. 100.

SUB-DOMINANT.

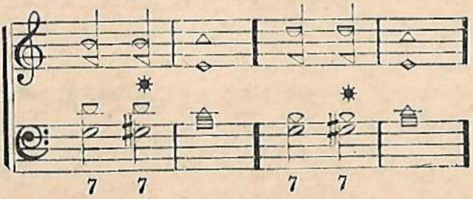


Diminished Seventh.

225 The most useful of these chords is formed from the Dominant seventh—Si, Ti, Re and Fa—and makes a decided leading to the major Sub-Mediant.

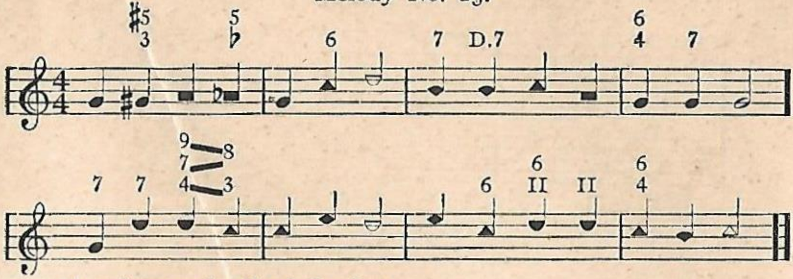
226. Bear in mind that when such chromatic alteration is made, that the interval identity of the original chord is lost, and it is, therefore, not a Dominant seventh, but a Diminished seventh.

Illustration No. 101.



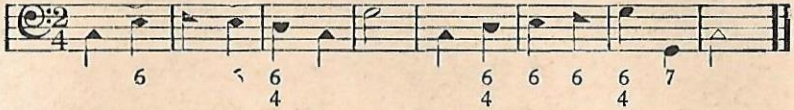
Harmonize the following

Melody No. 25.



Also, harmonize the following

Bass Melody No. 26.



LESSON XXV.

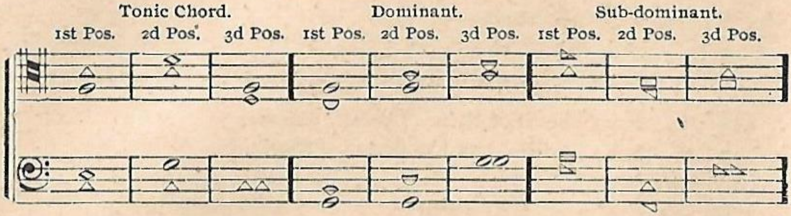
Quartette Writing.

MALE QUARTETTES.

227. Music for gentlemen's voices alone is written on the F and C clefs, and consists of two Basses and two Tenors.

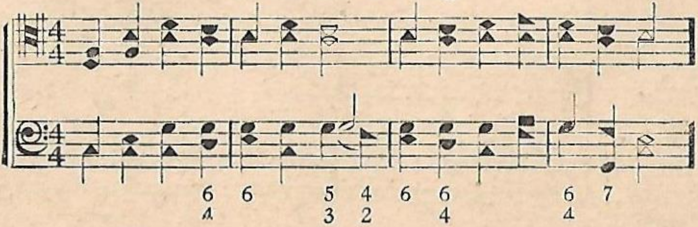
228. Counting upward from the lower, we have First Bass, Second Bass, First Tenor and Second Tenor. Study the chords given in the following examples.

Illustration No. 102.



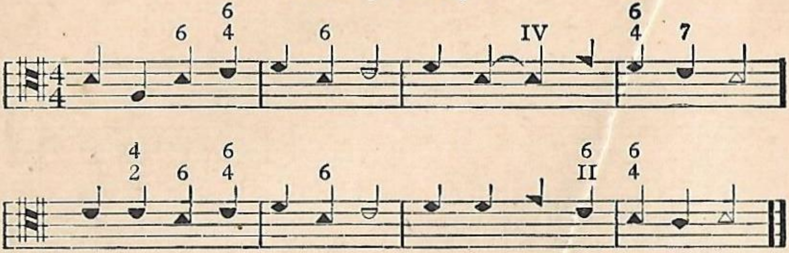
Note the arrangments of the parts in

Illustration No. 103.



Harmonize

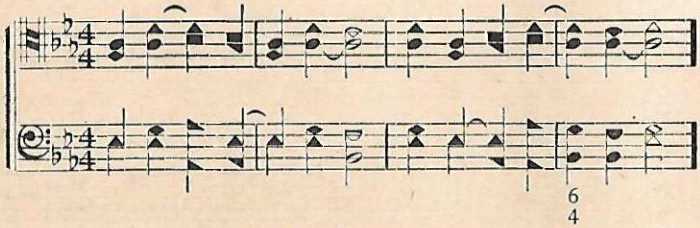
Melody No. 27.



NOTE.—Let the Bass take the lower Fa, in Sub-Dominant harmony at the fifth note from the close.

229. In the key of E-flat the parts will be divided about the same way, as in

Illustration No. 104.

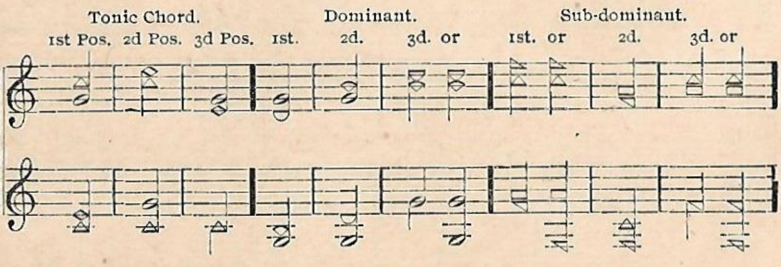


FEMALE QUARTETTES.

230. Music for ladies' voices is written on the G clef, and will consist of two Sopranos and two Altos.

231. The lowest part is First Alto; next above, Second Alto; next above, First Soprano; and the highest, Second Soprano. Study the chords here given for ladies' voices.

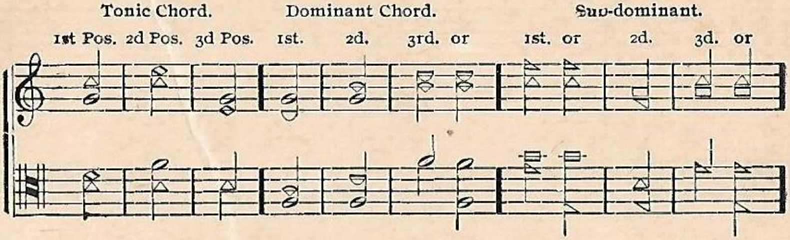
Illustration No. 105.



232. The C clef may be used for First and Second Alto. In the following examples the very same things are represented as are given in Illustration No. 105.

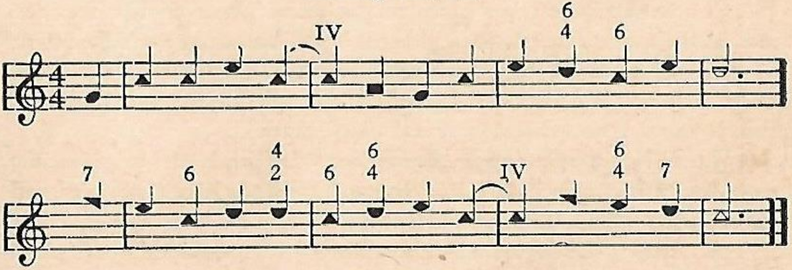
In this way the music looks better; and then we do not have to write so many added lines.

Illustration No. 106.



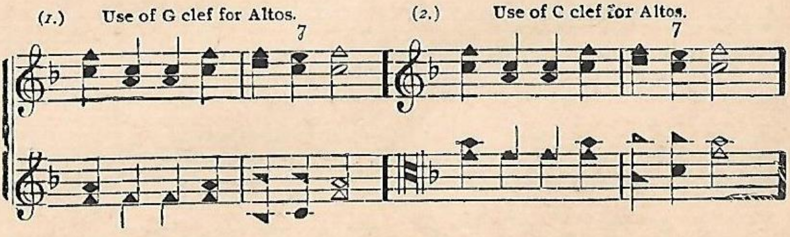
Harmonize the following melody twice. For First and Second Altos, use G clef first time and C clef second time.

Melody No. 28.



233. The C clef is a *movable one.* According to the present day usage, it is written on the third space; but in order to accommodate some part that may run too high or too low, it may be used on other degrees of the staff. *Wherever it is placed, such degree becomes middle C.* Study the following.

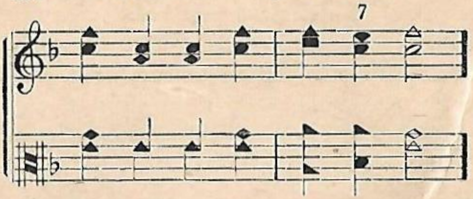
Illustration No. 107.



234, We have the same thing in the following exercise. With *middle C on the second space.* we have no added lines at all—neither below nor above.

Illustration No. 108.

(*3.*) Use of C clef on second space for Altos.



NOTE.—Much more might be said on this subject, but we deem this sufficient. The honest, conscientious teacher and student will take what is here given and pursue the subject further, and also write additional examples.

LESSON XXVI.

Modulation.

235. Modulation means passing from one key to another during the course of a composition.

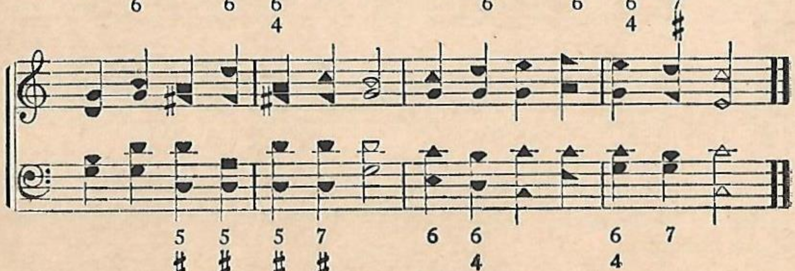
236. Modulation takes place in the mind when we discover the tones in their *new key relationship* begin to hover around a *new Tonic.*

237. The surest and best notification of the presence and existence of a new key, is through and by the new key's own Dominant seventh, though the plain Dominant may be used.

238. When a modulation takes place, a return to the original key must always be made before the composition ends, else the *unity*, and therefore, the *utility* of the piece will be destroyed.

239. Study the following hymn-tune. A modulation takes place near the end of the second phrase at the F-sharp, and continues through the third, with a return to the key of C at the begining of the fourth phrase.

Illustration No 109.



240. In the preceding example there is a modulation to the key of G from C. Note the existence of the pitch F-sharp, which is the signature to the key of G. Also, note the presence of Dominant seventh of the key of G. There is no other chord in the science of music like it—the intervals of a major third, perfect fifth and minor seventh.

241. When the new key continues sufficiently for it to become *fixed*, and the mind so appreciates it as a *fact*, call it "Modulation."

242. If the modulation is short—only two, three or four tones—speak of such modulation as a "Transition."

243. Transition, as here used, means "*fleeting*." The new key to which we modulate, appears, and passes, and we recognize the presence of the old key again.

244. There are two kinds of transition or modulation passages, to wit: One to the *key of the Dominant*, the other to *the key of the Sub-Dominant*.

245. The reason why we call one a transition to the key of the Dominant, is because Do, the Tonic, takes the place of Sol, the Dominant in the old key.

246. As Sol is a bright tone, a transition to the Dominant with Do will produce a bright effect on the mind. The Sol degree becomes Do.

247. The reason why we call one a transition to the key of the Sub-Dominant, is, because Do, the Tonic, takes the place of Fa, the Sub-Dominant in the old key. The Fa, or four, becomes Do, or one of a new key.

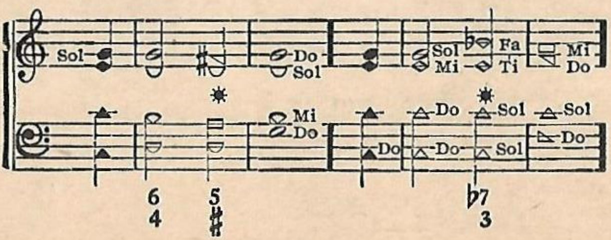
248. A transition to the key of the Sub-Dominant is intended to produce the effect of mildness and gentleness.

249. "Sharp four" (Fi), which leads to five, will bring about the modulation to the key of the Dominant, while "flat seven" (Te) will bring the modulation to the Sub-Dominant. Study the following

Illustration No. 110.

To the Dominant through sharp four.

To the Sub-dominant through flat seven.



250. In the preceding example, third chord, Re, Fi and La is in the old key. In *fact*, in the new key (G), they are Sol, Ti and Re, the Dominant chord in the key of G. In the combination, Re in the old key becomes Sol in the new; Fi is, in *fact*, Ti, and La is Re, etc.

251. In the second example, at the third chord, we have Do, Mi and Te in the combination. The full chord would be Do, Mi, Sol and Te, but the Sol is omitted for good reasons. This is the Dominant seventh in the key of F, B-flat being its signature. Do, Mi, Sol and Te, are in reality, Sol, Ti, Re and Fa in the new key.

Let the student now commit to memory the following:

In transitions to the Dominant,	In transitions to the Sub-Dominant,
Re becomes Sol,	Do becomes Sol,
Fi becomes Ti,	Mi becomes Ti,
La becomes Re,	Sol becomes Re,
Do becomes Fa.	Te becomes Fa.

252. In addition to bringing desired effects, as brightness or mildness, transitions add "variety," which in fact, is the "*musical spice*" of the composition. It rests the mind and prevents a tiresome effect which might result from a continuous centralization of thought on one key-tone.

LESSON XXVII.

Modulation Continued.

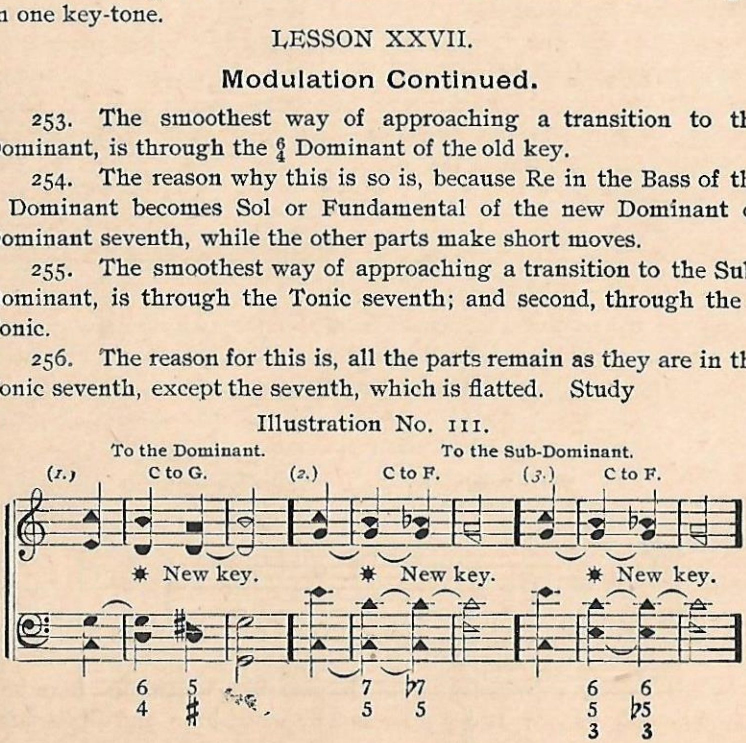
253. The smoothest way of approaching a transition to the Dominant, is through the $^{6}_{4}$ Dominant of the old key.

254. The reason why this is so is, because Re in the Bass of the $^{6}_{4}$ Dominant becomes Sol or Fundamental of the new Dominant or Dominant seventh, while the other parts make short moves.

255. The smoothest way of approaching a transition to the Sub-Dominant, is through the Tonic seventh; and second, through the 6 Tonic.

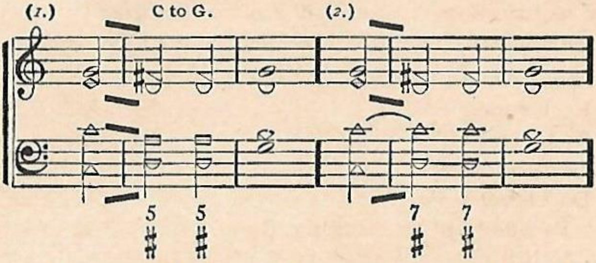
256. The reason for this is, all the parts remain as they are in the Tonic seventh, except the seventh, which is flatted. Study

Illustration No. 111.



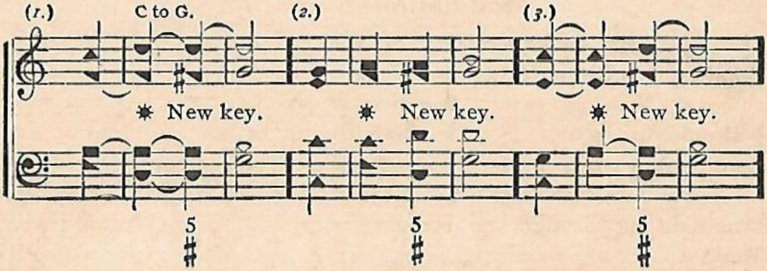
257. In a general way, it is always smoothest to approach a transition through some chord with which the new surroundings have one or more mutual tones, as in the preceding examples. This, however, *is not a necessity*—only the smoothest. In the examples which follow, at (*2.*) is best, because there is a mutual tone carried over in the Tenor.

Illustration No. 112.



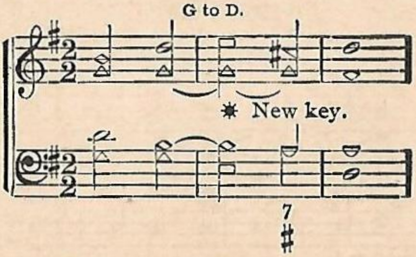
258. Other smooth ways of approaching a transition to the Dominant are, through the Super-Tonic, Sub-dominant and Sub-Mediant, as in the following

Illustration No. 113.



Or, as in

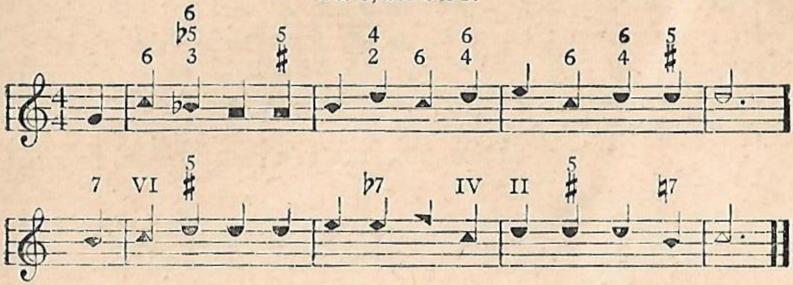
Illustration No. 114.



259. After a careful study of the preceding examples, harmonize the following melody, being governed by instruction and illustrations given.

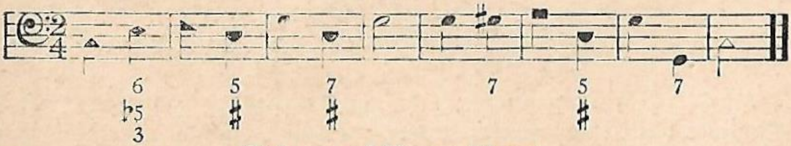
Melody No. 29.

C to G, and C to F.



Also, the following Bass

Melody No. 30.



Galaxy of Transitions.

260. Study the following collection of transitions. They contain all the most useful ones, and all are to Related keys. By "related keys" is meant those only one move from the other. In *Book Two*, a full and complete exposition is given.

Illustration No. 115.

C to G.

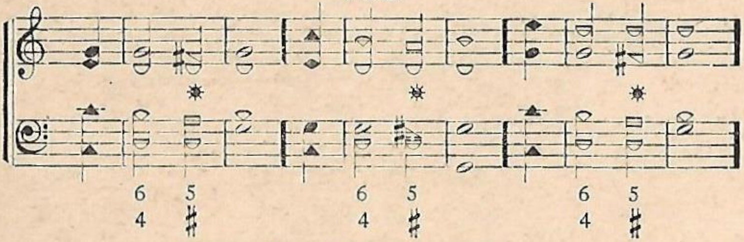


Illustration No. 116.

G to D.

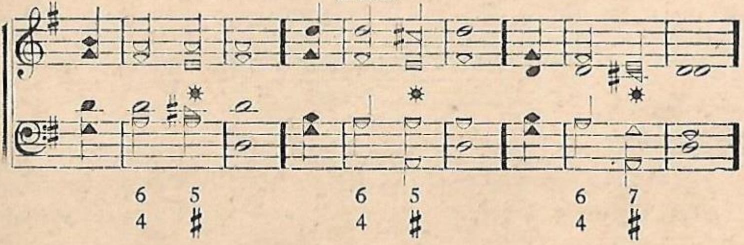


Illustration No. 117.

D to A.

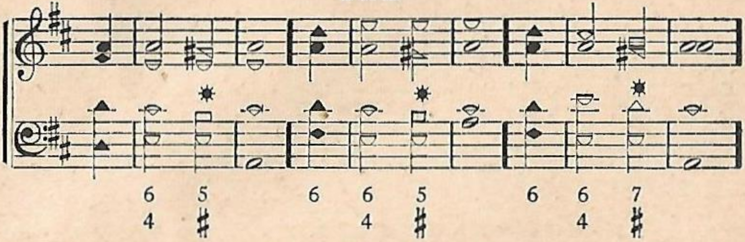
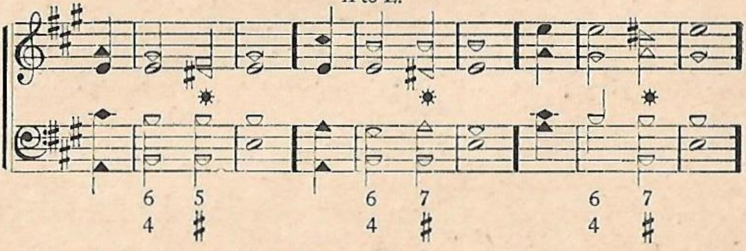


Illustration No. 118.

A to E.



261. So far in the list of transition passages we have gone to the Dominant by *adding* one sharp each time—sharp four. In this we are working by the "Rule of Addition." We may also go to the key of the Dominant through the "Rule of Cancellation," i. e., *cancel the last flat in the key signature*, as in examples which follow.

Illustration No. 119.

F to C.

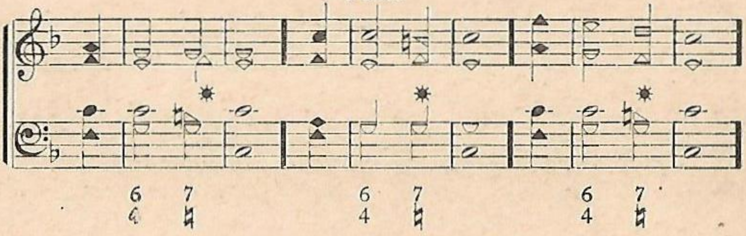


Illustration No. 120.

B♭ to F.

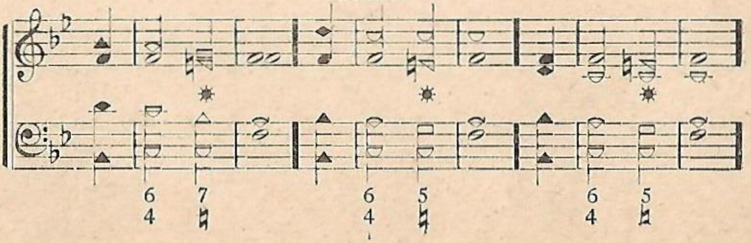
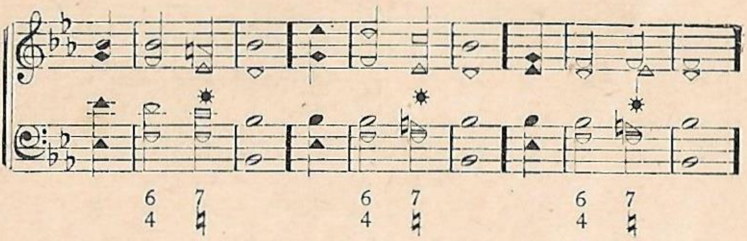


Illustration No. 121.

E♭ to B♭.



262. As has been noted, transitions to the key of the Sub-Dominant are brought about by using "flat seven" of the old key for four or Fa of a new key. See the list of these passages in the following examples.

Illustration No. 122.

C to F.

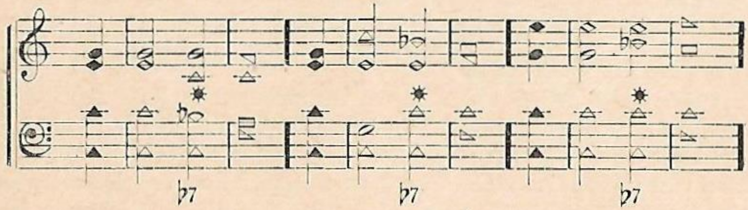


Illustration No. 123.

F to B♭.

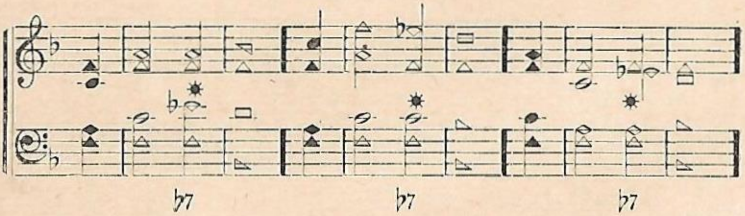


Illustration No. 124.

B♭ to E♭.

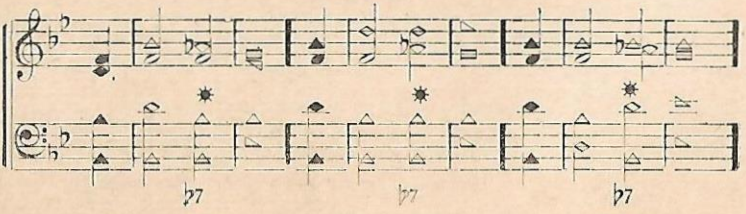
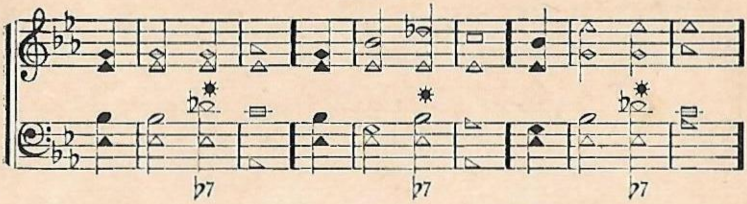


Illustration No. 125.

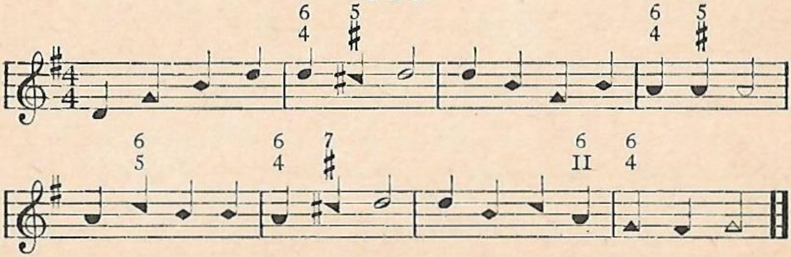
E♭ to A♭.



Here are some hymn-tunes. Don't fail to harmonize them.

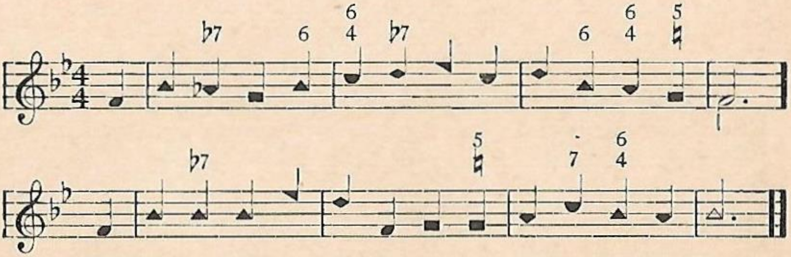
Melody No. 31.

G to D.



Melody No. 32.

B♭ to E♭ and F.



LESSON XXVIII.

Transitions Continued Through Inverted Forms Of The New Dominant Seventh.

263. In the foregoing exercises the new key has been reached through *its own* Dominant or Dominant seventh, the *approach* to it being the $^{6}_{4}$ *Dominant of the old key*.

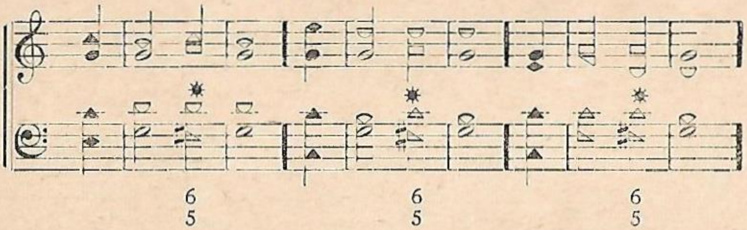
264. Remember, as has been stated in previous lessons, that in our present "syllable system" of music, in the *old notation* the notes read Re, Fi, La, Do, which is, *in fact*, Sol, Ti, Re, Fa,—the Dominant seventh of the new key.

265. In the following exercises, the new key is reached **through** the inverted forms of its Dominant seventh. **Only the first and second** inversions are used here.

266. When Fi is the Bass note, the Dominant seventh is **in** its first inverted form. When La is in the Bass, it is in its second inversion.

Illustration No. 126.

C to G—Signature in the Bass.

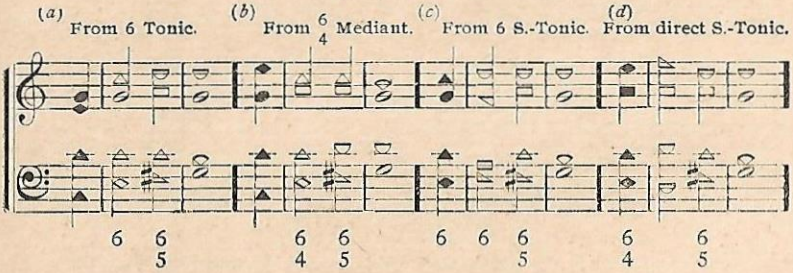


267. It will be seen from the above that the Dominant seventh of the new key is approached through the Dominant or Sub-Dominant of the old key.

268. The new Dominant seventh may be approached, also, from the old key's Super-Tonic (direct and first inverted forms), 6 Tonic, and $^6_4$ Sub-Mediant, as in the following

Illustration No. 127.

C to G—Key Signature in the Bass.


(*a*) From 6 Tonic. (*b*) From $^6_4$ Mediant. (*c*) From 6 S.-Tonic. (*d*) From direct S.-Tonic.

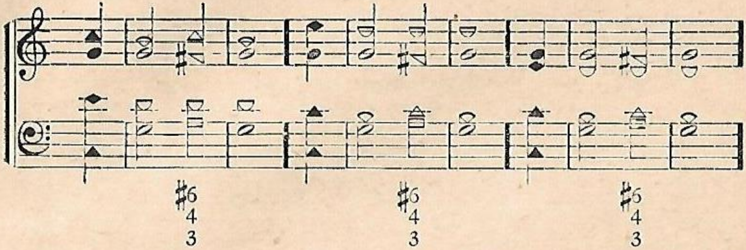
Also, the first inverted form of the Dominant seventh of the new key may be approached in many other ways. The above are sufficient to give the student a clear insight to the subject.

Second Inverted Form of the Dominant Seventh of the New Key.

See statement 266. The La of the old key becomes Re in the new.

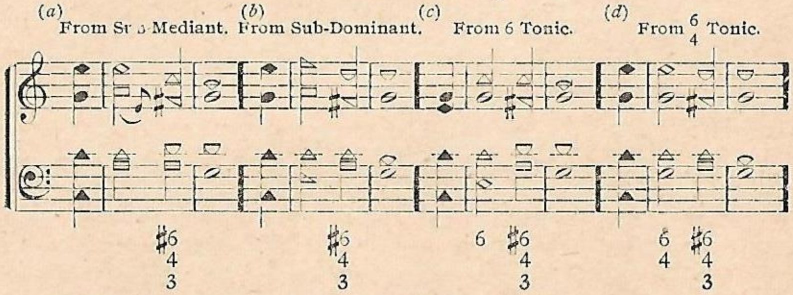
Illustration No. 128.

C to G.



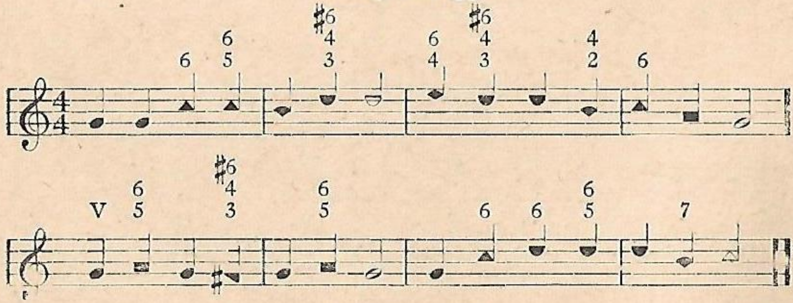
269. Also, the second inversion of the Dominant seventh of the new key may be approached from the Sub-Mediant, Sub-Dominant, 6 and $\frac{6}{4}$ Tonic, as in

Illustration No. 129.


(*a*) From Sub-Mediant. (*b*) From Sub-Dominant. (*c*) From 6 Tonic. (*d*) From $\frac{6}{4}$ Tonic.

Study the above well, then harmonize

Melody No. 33.



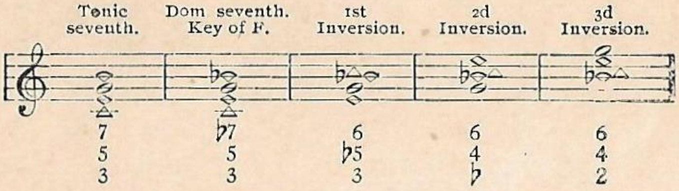
LESSON XXIX.

Transitions to the Key of Sub-Dominant through Inverted Forms of New Key's Dominant Seventh.

270. As has been noted, Do, Mi, Sol and Te in the old key's notation, forms the Dominant seventh of the new key—Sol, Ti Re and Fa.

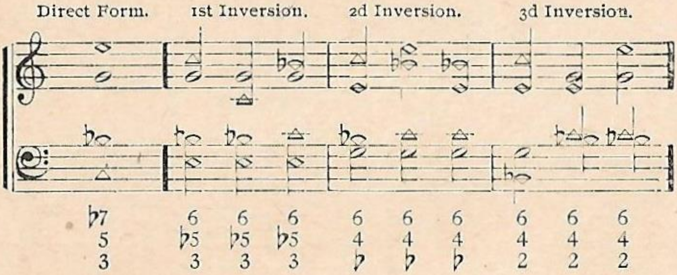
271. In the old key's notation, if Do is in the Bass, which is, **in** fact, Sol, the chord is in its direct form; if Mi (Ti in the new key) **is** in the Bass, its first inversion; Sol for the second and Te for the **third.** Study the following

Illustration No. 130.



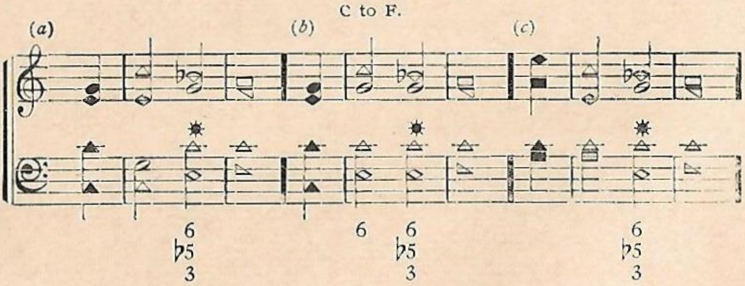
Study the following in four-part harmony.

Illustration No. 131.



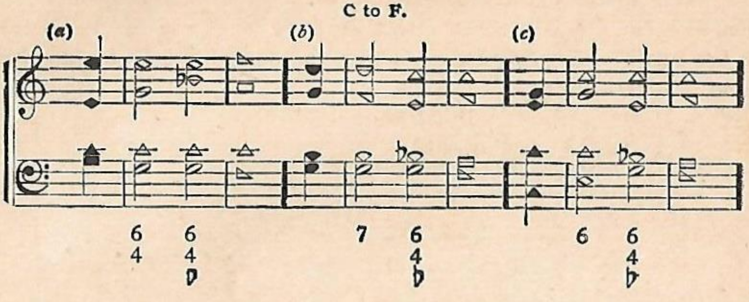
272. Approach the first inverted form of the Dominant seventh in the new key through the direct or first inverted form of the Tonic, or the Sub-Mediant, as in the following

Illustration No. 132.



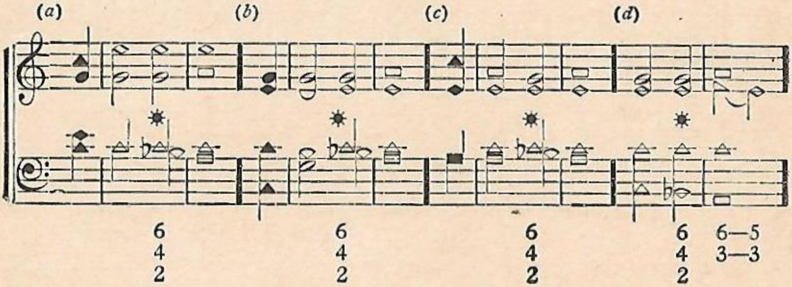
273. The best and most satisfactory approach to the second inverted form of the Dominant seventh of the new key, is through the $\frac{6}{4}$ Tonic of the old key. However, we may approach it through the old key's Dominant or Dominant seventh, direct, and first inverted forms of Tonic, as in the following

Illustration No. 133.



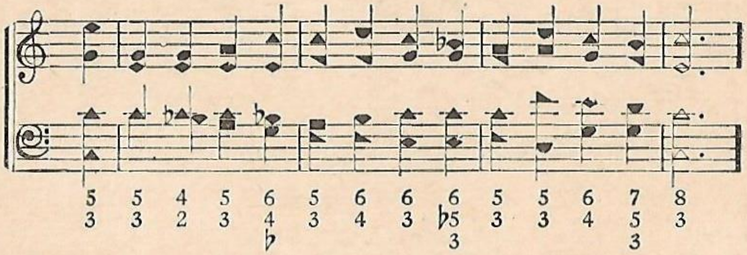
274. The smoothest way to approach the third inverted form of the Dominant seventh in a transition to the key of the Sub-Dominant, is from the direct form of the Tonic of the old key. There are many other ways, some of which are given in the following

Illustration No. 134.



See the following examples.

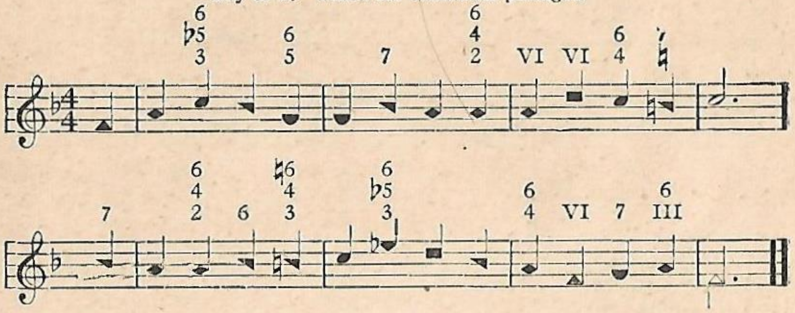
Illustration No. 135.



NOTE.—Now, let the student write these inverted forms of the Dominant seventh in transition passages to the key of the Dominant and Sub-Dominant in all the keys. A failure to do this will be a serious mistake. Notice the motion of the voice parts. They are the same in all keys.

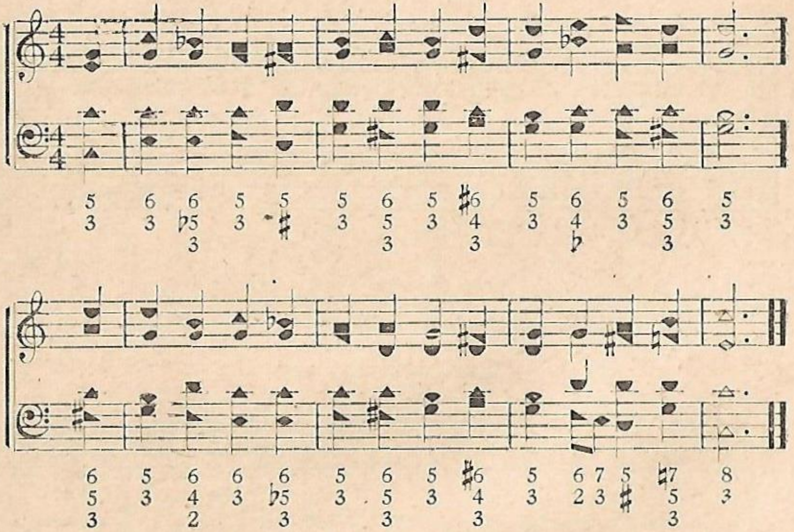
Harmonize

Melody No. 34.


Key of F. Watch for transition passages.

Write out an analysis of the following common meter hymn tune. There is much in it for *thought*.

Illustration No. 136.



Intricate Harmonies.

LESSON XXX.

Chords of the Sixth.

275. Chords of the sixth are taken from different triads and sevenths, which, by the use of their inverted forms and chromatic alterations, go to make up other chord formations, the harmonies of which are more intricate, and at the same time, more beautiful.

276. This class of chord combinations—"Chords of the Sixth"—are so called because the largest interval contained in them is a "sixth."

277. We are not to suppose, that because the term "Intricate" is used, that this class of chords will be more difficult to learn: they are not. Each one contains *intervals of its own*, which others have not: and, besides this, their *resolutions are decided*.

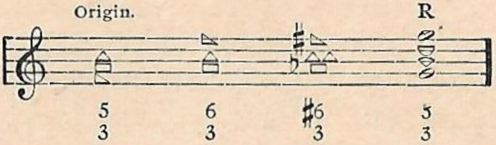
278. Again; keep in mind the fact, that while chromatic alterations of certain members of certain chords are here used to bring about chords of the sixth, that these are only their *primary formations*. As these chords have certain intervals in their formations, anywhere you can get such intervals, you bring the chord into existence.

ITALIAN SIXTH—MAJOR.

279. The Italian Sixth, primarily, is taken from the Sub-Dominant of the major and minor keys.

280. To bring the Italian Sixth, use the Sub-Dominant in its first inverted form, double the third from the Bass with chromatic alterations, so as to bring the intervals of an augmented sixth and major third.

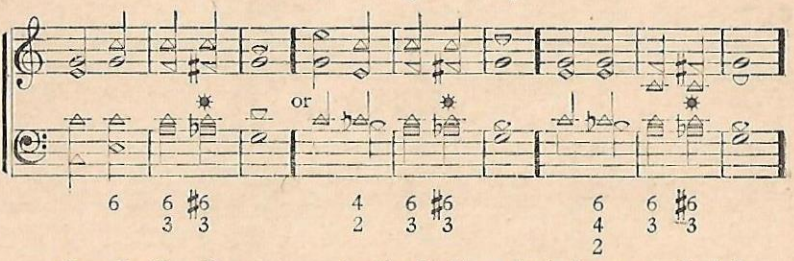
Illustration No. 137.—Major.



From this illustration it will be seen that the syllables which form the Italian sixth are Le, Do, Do and Fi.

281. The Italian sixth resolves to the Dominant of its key,—Le leading down to Sol, one Do to Ti, and the other to Re.

Illustration No. 138—four parts.

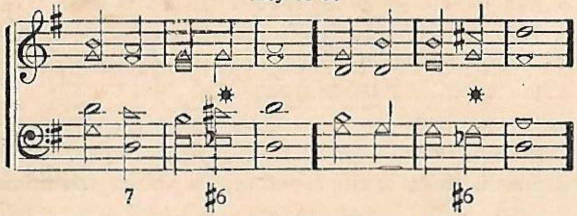


282 In the above example, the Italian sixth is approached from the first inverted form of the Sub-Dominant. This is the smoothest, because two parts are carried over, while the other two parts have chromatic alterations which brings the new chord.

283. The Italian sixth may also be approached through the Sub-Mediant, as in

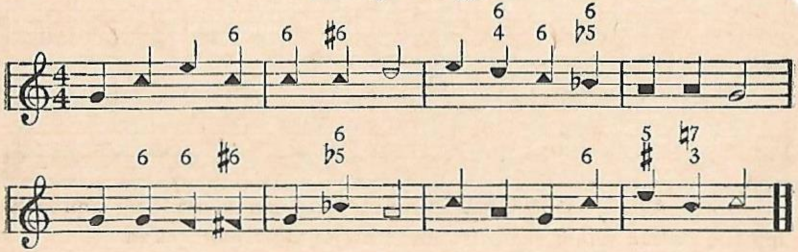
Illustration No. 139.

Key of G.

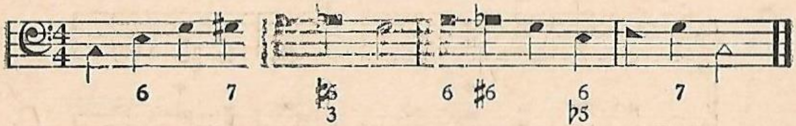


Harmonize the following hymn-tune and Bass.

Melody No. 35.



Bass Melody No. 36.



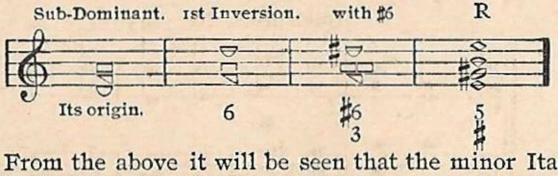
LESSON XXXI.

Italian Sixth—Minor.

284. The Italian sixth of the minor key is formed from the Re, Fa, La—Sub-Dominant—and used in its first inverted form.

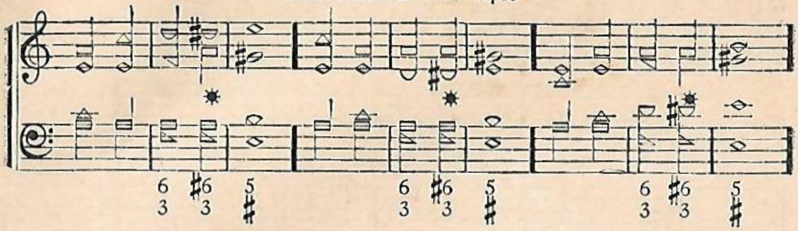
285. With sharp six, it has its augmented sixth and major third, and with the syllables reading, Fa, La, La and Ri.

Illustration No. 140.



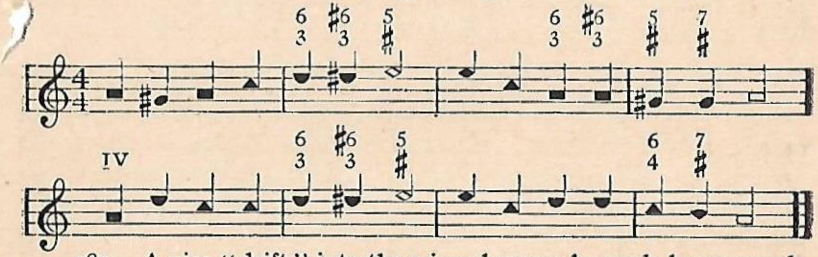
286. From the above it will be seen that the minor Italian sixth resolves to the Dominant of its key, as has been noted before. In the Bass, Fa leads down to Me. Ri leads to Mi, and La to Ti and Si.

Illustration No. 141.



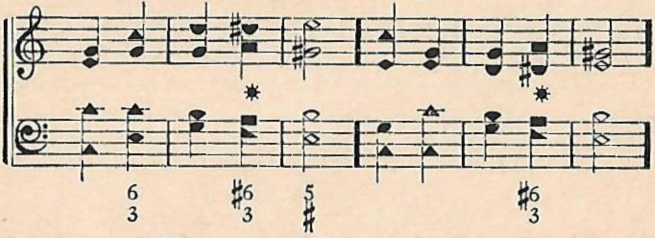
After a careful study of the foregoing exercises, harmonize

Melody No. 37.



287. A nice "drift" into the minor key can be made by approaching the Italian minor sixth from the major Dominant, as in

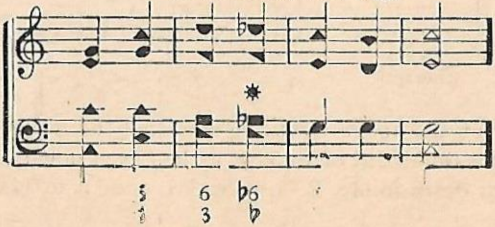
Illustration No. 142.



NEAPOLITAN SIXTH—MAJOR.

288. The Neapolitan sixth is formed by taking the Super-Tonic of each of the major and minor keys; use in its first inverted form, with chromatic alterations, to bring a minor sixth and minor third. Study this chord in the major key at

Illustration No. 143.

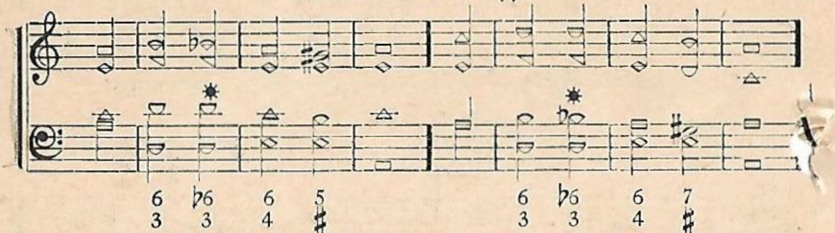


289. In the preceding example at the ✱ we observe the syllables Fa, Fa, Le and Rah. Its resolution is to the $\frac{6}{4}$ Tonic of its key.

NEAPOLITAN SIXTH—MINOR.

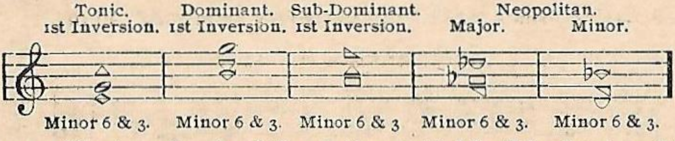
290. In the Minor key, the syllables forming it are, Re, Re, Fa and Te. Its intervals are the same as in the major key.

Illustration No. 144.



291. The Neapolitan sixth is less in importance than any of the other chords of the sixths. It has no *identity* of its own as to intervals forming it. *All the others have.* For instance, it contains the same intervals as are found in the first inverted form of any major chord. See the following

Illustration No. 145.



292. The two chords of the sixths studied in this chapter—Italian and Neapolitan—are obtained from triads. The others which follow are taken from chords of the seventh.

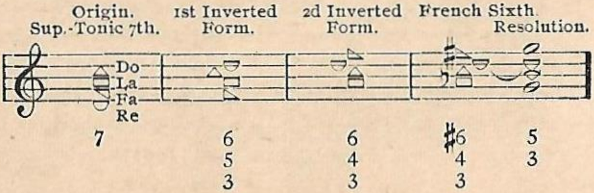
LESSON XXXII.

FRENCH SIXTH—MAJOR KEY.

293. The French sixth of the major key is formed from the Super-Tonic seventh, second inverted form.

294. Its intervals are, augmented sixth, augmented fourth and major third. The notation syllables are Le, Do, Re and Fi. In order to bring these intervals, a flat must be used on the Fundamental (La) and a sharp on the sixth.

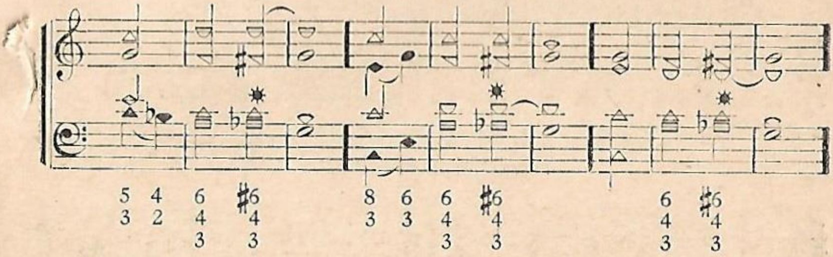
Illustration No. 146.



295. The French sixth resolves to the Dominant of its key. In such resolution, the Re continues as a mutal tone, the Le and Fi leads to Sol, and Do to Ti.

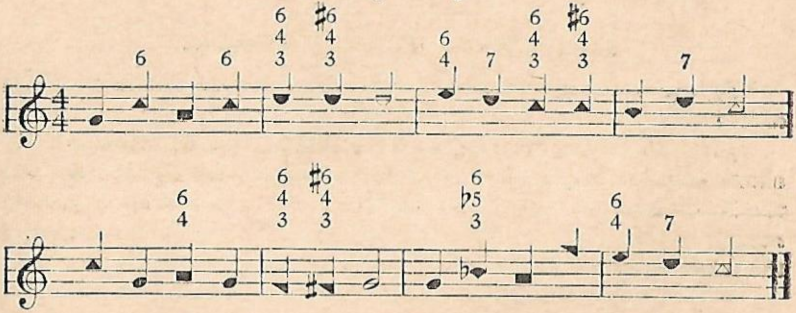
296. In such a close motion of voice parts, the resolution is very decided, as one part does not change at all, with three other parts only moving a half-step each. The chord is herewith given in its three positions, with its resolutions in

Illustration No. 147.



After studying the above illustration, keeping an eye on the figuring, you will have little trouble in harmonizing. Wherever you find the figures for this chord—$\begin{smallmatrix}\sharp 6\\4\\3\end{smallmatrix}$—you will understand that the chord is made up of Le, Do, Re and Fi.

Melody No. 38.

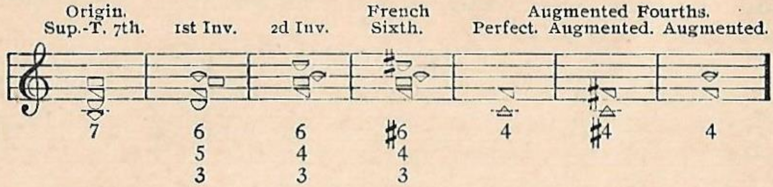


FRENCH SIXTH—MINOR KEY.

297. The French sixth of the minor key is obtained from the Super-Tonic seventh (Ti, Re, Fa, La,) in its second inverted form, and using sharp six, which will bring the intervals of an augmented sixth and fourth, and a major third.

298. The augmented fourth here is so without chromatic alteration because it is the same size of a perfect fourth, made a half-step larger. Then it is called an "augmented fourth" because of its comparative size.

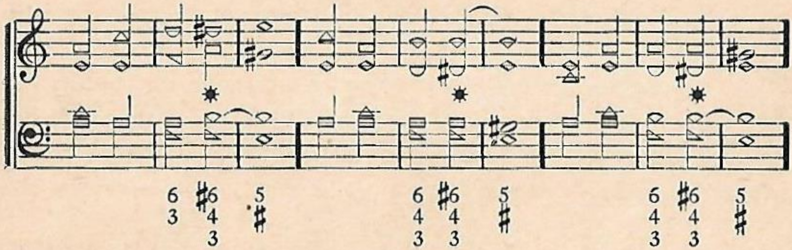
Illustration No. 148.



Each of the augmented fourths in the above example are the same size—three steps.

Study this chord in its three positions in four-part harmony. Its syllables are Fa, La, Ti and Ri, and the chord resolves to the Dominant.

Illustration No. 149.

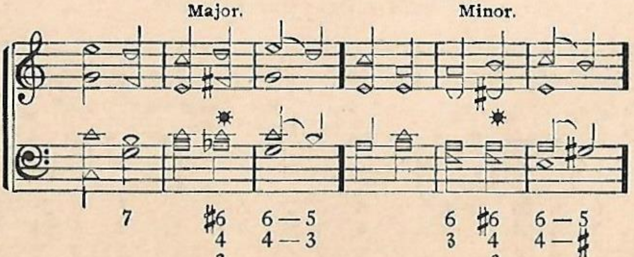


FRENCH SIXTH—Secondary Resolution.

299. A secondary resolution of the French sixth is to the $^6_4$ Tonic of its key.

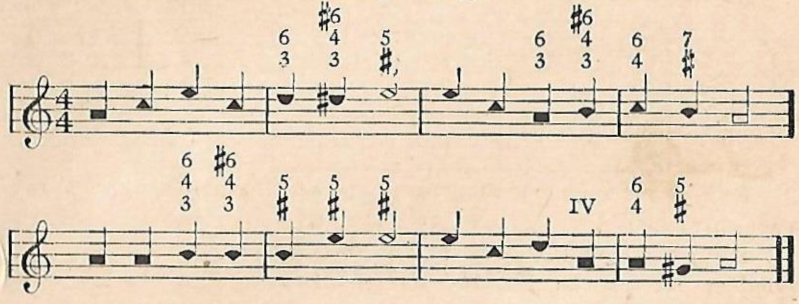
300. The rule governing such resolution is purely melodical. It should occur in major music when the notation reads Do, Re, Mi, and the Re is a member of the French sixth. In minor music it should occur when the notation reads, La, Ti, Do, and the Ti is a member of the minor French. Study this in

Illustration No. 150.



Harmonize the following tune, in which you will use the French sixth in the minor key.

Melody No. 39.



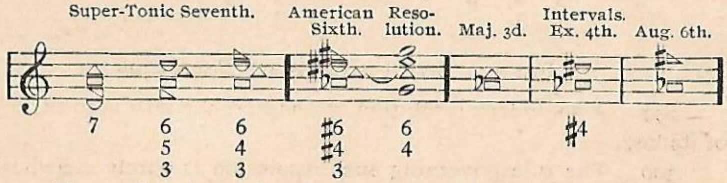
LESSON XXXIII.

AMERICAN SIXTH.

301. The American sixth is formed from the Super-Tonic seventh in its second inverted form, using Fundamental flat, and sharp fourth and sixth.

302. The syllables are Le, Do, Ri and Fi. This will bring the intervals of an augmented sixth, extreme fourth and major third. For the present it is only considered in the major key.

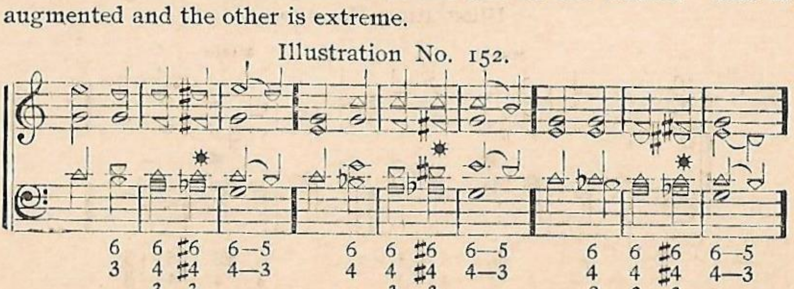
Illustration No. 151.



303. From the above it will be seen that the American sixth resolves to the $^6_4$ Tonic. The Do is held over as a binding tone, while each of the other three parts move a half-step.

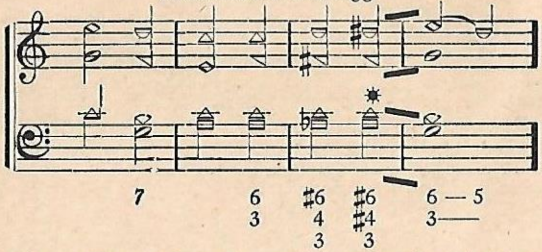
304. It will be further noticed that the only difference between the American and French sixths is in the size of the fourth. One is augmented and the other is extreme.

Illustration No. 152.



305. A passable secondary resolution of the American sixth can be made to the first inverted form of the Mediant, as in

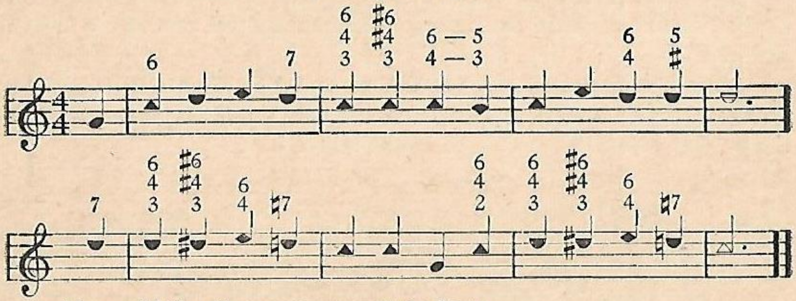
Illustration No. 153.



In the above illustration, in resolving to the Mediant, each part moves a half-step.

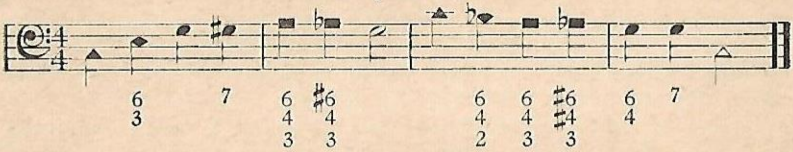
The following melody is to be harmonized. If needed, your teacher will supply others.

Melody No. 40.



Also, add the three upper parts to Bass

Melody No. 41.



LESSON XXXIV.

EUREKA SIXTH.*

306. The Eureka sixth, for the present, is only considered in the major key, taken from the first inverted form of the Super-Tonic seventh, using the Fundamental, and sixth sharp, and flat three.

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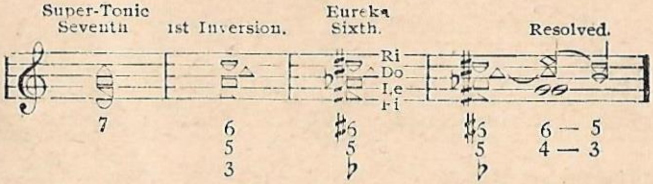
*The author of this work has no apology to offer for the use of a name for this combination of tones, as it has none. As some have done—to say that it is a diminished seventh in its first inverted form; then teach the student that a diminished seventh in its first inverted form has the intervals of a major 6th, diminished fifth and minor third—is inconsistent and misleading. This combination has a diminished third. As it is a useful chord, it deserves a name and ought to have it. It has run at large a long time without it.

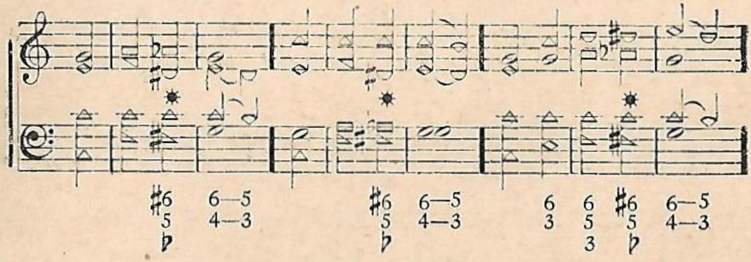
307. It is composed of the syllables Fi, Le, Do and Ri, and has intervals of a major sixth, and diminished fifth and third. Primarily it resolves to the $^{6}_{4}$ Tonic.

Illustration No. 154.



In addition to the above, study this chord in its three positions and resolutions.

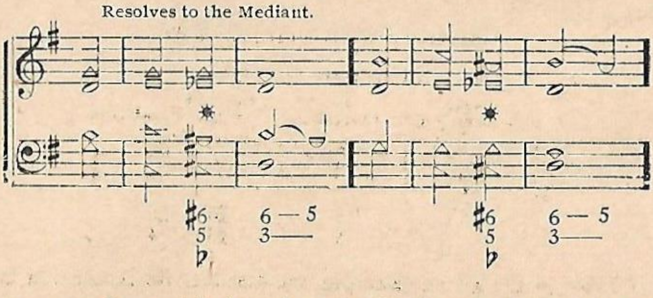
Illustration No. 155



308. A secondary resolution of the Eureka sixth may be made to the first inverted form of the Mediant. This is a weaker chord than the $^{6}_{4}$ Tonic.

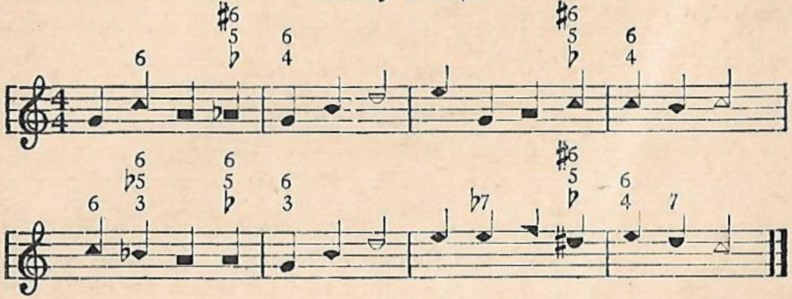
Illustration No. 156.

Key of G.



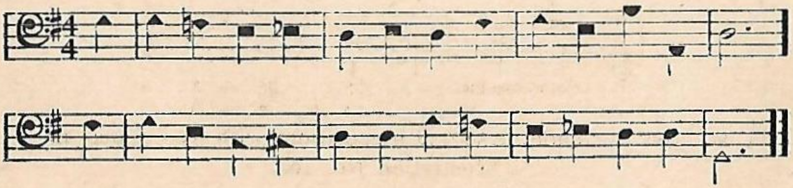
As you go forward in learning chords, be sure that you place each new principle into practical use by harmonizing one or more melodies.

Melody No. 42.



The following Bass is given without figuring. You are left free to make such chords as you think best. After you write the upper parts, or as you write them, then add the figures to indicate inverted forms of chords and of sevenths and sixths.

Melody No. 43—Bass



LESSON XXXV.

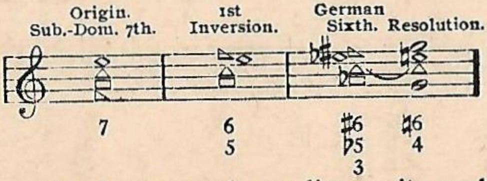
GERMAN SIXTH.

309. The German sixth is formed from the Sub-Dominant seventh, of both major and minor keys. The first inverted form of the Sub-Dominant seventh, with flat on the Fundamental and fifth, and sharp six, brings the German sixth.

310. Its reading syllables are, Le, Do, Me and Fi, which gives it the intervals of an augmented sixth, a perfect fifth and major third. This is for the

GERMAN SIXTH—MAJOR KEY.

Illustration No. 157.

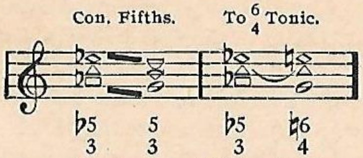


311. From the above example, we discover its resolution is to the $^{6}_{4}$ Tonic of its key.

312. The most natural *melodic flow* for the voice parts would be

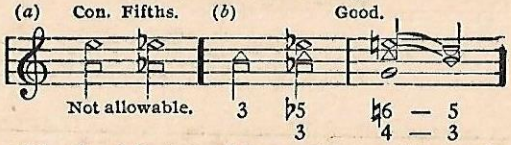
to the Dominant, but as that would result in consecutive fifths, such resolution cannot be made. See

Illustration No. 158.



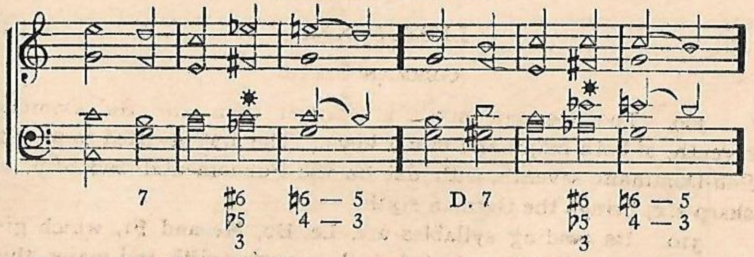
315. In making practical use of this chord, another difficulty is met with. It lies in the fact that in approaching this chord we cannot reach both of the tones represented by flats, which are chromatic, from their own diatonics. One of these chromatics must be reached from the diatonic of another degree; otherwise consective fifths will occur. We show how these chromatics are reached at (*b*)—(*a*) being fifths—in

Illustration No. 159.



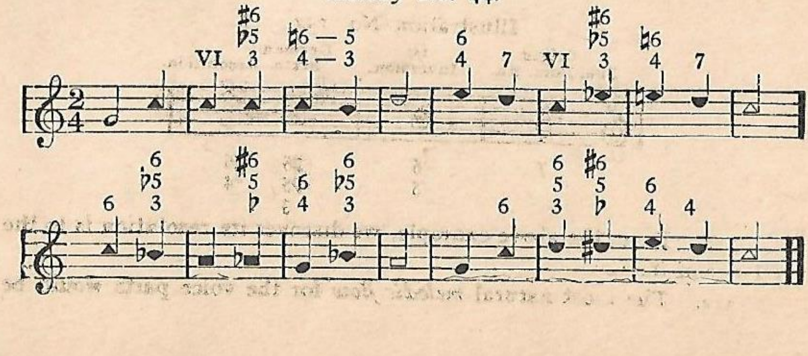
We give this chord in two of its positions with resolutions, in

Illustration No. 160.



Harmonize the following hymn-tune, in which you will use the German sixth.

Melody No. 44.



LESSON XXXVI.

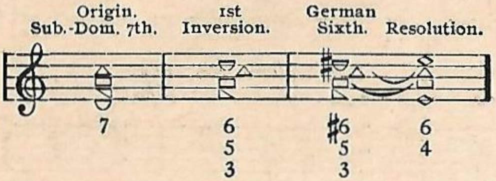
GERMAN SIXTH—MINOR.

314. As in the major key, the minor German sixth is taken from the Sub-Dominant seventh, in its first inverted form, and using sharp six.

315. Its notation syllables are Fa, La, Do and Ri, and intervals of an augmented sixth, perfect fifth and major third.

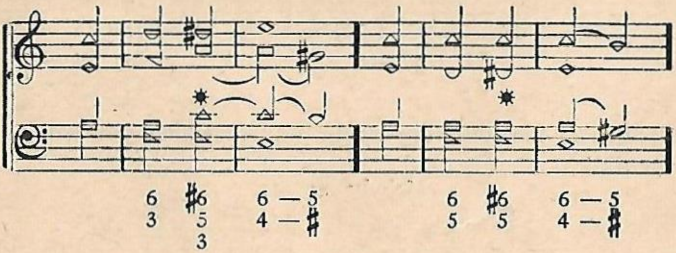
316. The German sixth in the minor is much better than in the major key, for the reason that the voice leadings are better in its approach and resolutions. See

Illustration No. 161.



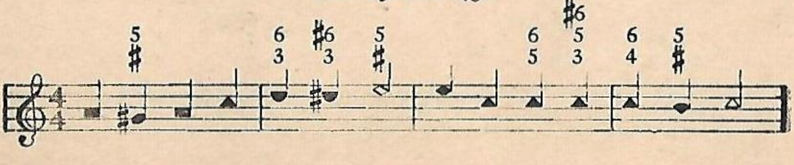
317. In a comparison of the major and minor it will be seen that in the major, one tone is carried over in the resolution, and another carried over, but with cancel. In the above, at 161, two tones are carried over as mutual tones. It will also be noticed that the *approach* to the chord is much smoother, in

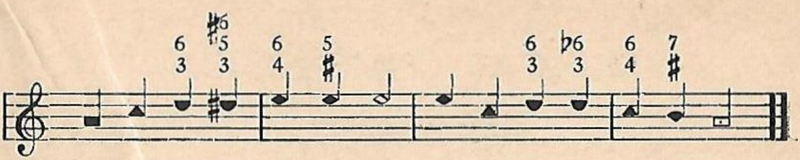
Illustration No. 162.



Harmonize the following

Melody No. 45.





German and American Compared.

318. On comparison, the two will be found to contain the same intervals, but from different standpoints. The extreme fourth in the American sixth equals in size the perfect fifth in the German. The other intervals are the same.

319. While the German sixth produces the same pleasing effect, the American is more practical as has already been noted.

320. Another reason why this is so, is because of the difficulty which many amateurs have in reaching a chromatic from another diatonic degree; and again, in resolving a chromatic to its own diatonic, as, Me, Mi, etc.

A Word in Conclusion.

The course herein given on the chords of the sixths and other enriched harmonies is only *primary*. In *Book Two*, which is to follow as soon as possible, you shall have the "*Master's Degree.*" It will be a complete treatise in the science of music and musical composition.

The author begs to assure you that he is much interested in this subject, but, for the present, will have to close the harmony pages, and those which follow will be designed more to assist you in learning to compose.

MUSICAL COMPOSITION.

LESSON XXXVII.

Motion.

321. In a succession of chords where none of the parts move upward nor downward, but remain stationary, the chord is *repeated*.

322. When one or all the parts move upward or downward, and a change is made to another harmony, such changes are called *Progression*.

323. Such progression from one chord to another always involves *Motion*.

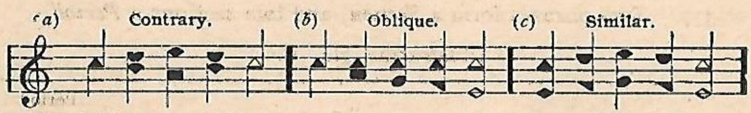
324. There are three kinds of voice-part motions, to wit: *Contrary*, *Oblique* and *Similar*.

325. The *Contrary Motion* will occur when one part moves up and the other down.

326. The *Oblique Motion* occurs when one part remains stationary, while the other moves up or down.

327. The *Similar Motion* occurs when two parts move in the same direction, either upward or downward. Study these motions at (*a*), (*b*) and (*c*), in

Illustration No. 163.



328. The most satisfactory of all motions between two voice-parts is the *Contrary*. Faulty progressions cannot arise from its use. Contrary motion between the Bass and Soprano is better than between any other two parts.

329. Care must be taken in the use of a similar motion, as consecutive fifths and octaves are more liable to occur, and such are not allowable.

Tone Chain.

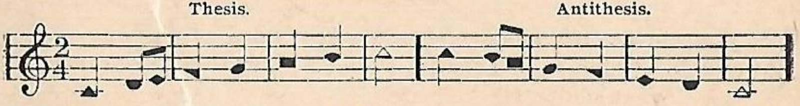
330. A *Tone Chain* is a succession of tones, regulated by the laws of rhythm, of which there are three kinds—*Ascending*, *Decending* and *Vague*.

331. An ascending tone chain is one progressing from low to high, the effect of which is exaltation.

332. The descending tone chain is one which progresses from high to low, the effect of which is relaxation.

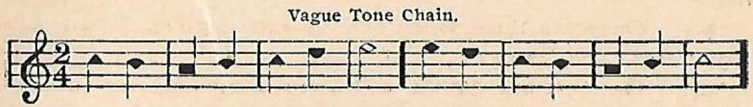
333. The ascending tone chain is called *Thesis*, and excites expectation. The descending is called *Antithesis*, and satisfies our expectations. In the following example we have the scale regulated by the laws of rhythm as a tone chain.

Illustration No. 164.



334. The *Vague* tone chain partakes of the characteristics of the two, and therefore expresses no particular charact

Illustration No. 165.



LESSON XXXVIII.

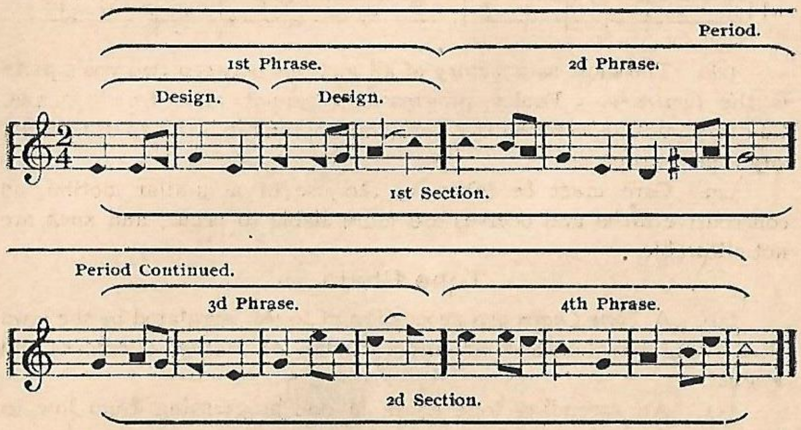
Melodic Designs.

335. A *Melodic Design* is a *musical thought*, out of which a composition may be developed.

336. Designs combined so as to make more or less complete sense, is called a *Phrase*.

337. Two phrases form a *Section*, and two sections a *Period*.

Illustration No. 166.



338. In the above illustration we have the *song form of one period*, consisting of four phrases and two sections.

339. The most of our present day gospel songs have four sections and eight phrases. This is called the *song form of two periods*.

340. The long, short and common meters, and other hymn-tunes with choruses, will be in the song form of two periods. The popular revival song, "At the Cross," with others of like make-up, might be studied as examples.

Developing the Design.

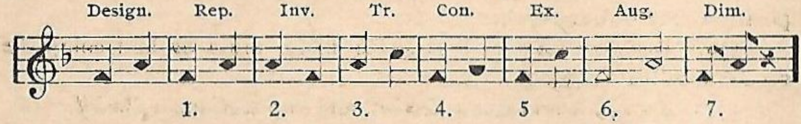
341. The *Design*, or *musical thought*, may be transformed, i. e , used in different ways, and yet be recognizable; and out of some or all of these transformations develop an entire musical composition.

342. Among the most useful of transformations are the following, of which the first is not really a transformation, but

1. *Repetition*. This means repeating the original design.
2. *Inversion*. That is, the tones of the design in contrary motion.
3. *Transposition*. Repeating the design at a lower or higher pitch.
4. *Contraction*. The melodic motion made smaller.
5. *Expansion*. The melodic motion made larger.
6. *Augmentation*. The design increased in time-value.
7. *Diminution*. The design decreased in time-value.

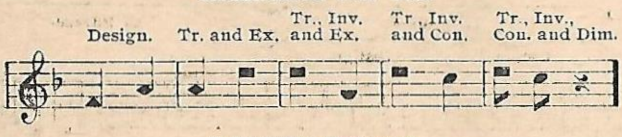
In the following, the numbers correspond to the above.

Illustration No. 167.



343. Two or more of these transformations may occur at the same time, as in

Illustration No. 168.



LESSON XXXIX.

Construction of Tunes.

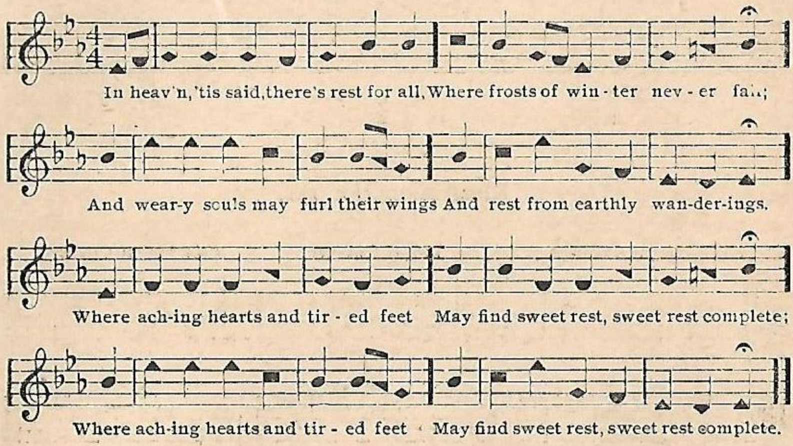
344. In the construction of a hymn-tune, each phrase has a meaning, relatively, as compared to others. So to speak, the first phrase gives out the proposition, or asks a question; the second phrase partly answers, but not fully. This leads to a repetition of the question in the third phrase, since the answer in the second phrase was not satisfactory; the fourth gives a satisfactory answer, closing with the Tonic chord in its first position, preceded by the Dominant or Dominant seventh.

345. In the song form of two periods, the above should be the idea in the first half. For the second period, let the fifth phrase lead out with the question from a new standpoint. A good way to do this is to begin it with Dominant or Sub-Dominant harmony, if your hymn has eight lines. If not, the chorus for the second period will have "an idea of its own." The sixth phrase partly answers the question, leading to a repetition of the original question in the seventh phrase, and a final, complete and satisfactory answer in the eighth.

346. If these ideas are pictured, and seen in the composition, it is "balanced" in its several parts. Otherwise, it is "unbalanced," and therefore, unsatisfactory.

As a pleasing example of the song form of two periods, your attention is called to "Sweet Rest in Heaven," by the author, as in

Illustration No. 169. "Sweet Rest in Heaven."


In heav'n, 'tis said, there's rest for all, Where frosts of win - ter nev - er fall;
And wear-y souls may furl their wings And rest from earthly wan-der-ings.
Where ach-ing hearts and tir - ed feet May find sweet rest, sweet rest complete;
Where ach-ing hearts and tir - ed feet May find sweet rest, sweet rest complete.

Cadences.

347. A real Cadence is a feeling of an approach to the end of a passage or the close of a composition. It embraces the closing chords of the composition.

348. There are six kinds of cadences—Perfect, Imperfect, Half, Plagal, Semi-Plagal and Deceptive.

349. A perfect cadence is one which ends with the Tonic chord in its first position, preceded by the Dominant or Dominant seventh.

350. An imperfect cadence is one ending with the Tonic chord in its second or third position, preceded by the Dominant or Dominant seventh.

351. A half cadence is one ending with the Dominant chord in either of its positions, preceded by Sub-Dominant harmony.

352. The plagal cadence is one which ends with the Tonic chord in either of its positions, preceded by the Sub-Dominant.

353. The semi-plagal cadence is one ending with the Dominant chord, preceded by the Sub-Dominant.

354. The deceptive cadence occurs when we are led to expect one kind of harmony, and another appears.

These cadences are all given in the following examples.

Illustration No. 170.

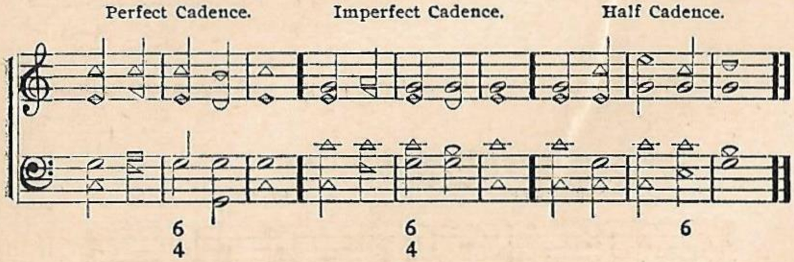
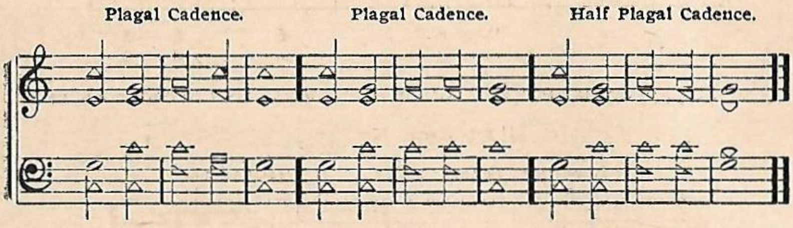
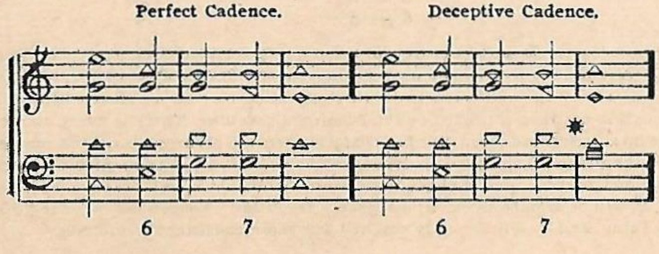


Illustration No. 171.



Notice the deceptive cadence at the ✱ in

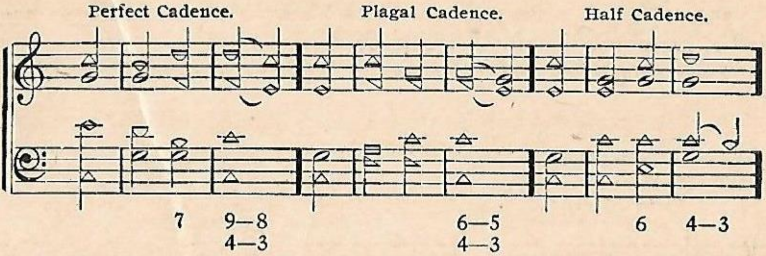
Illustration No. 172.



*Suspensions in Cadences.

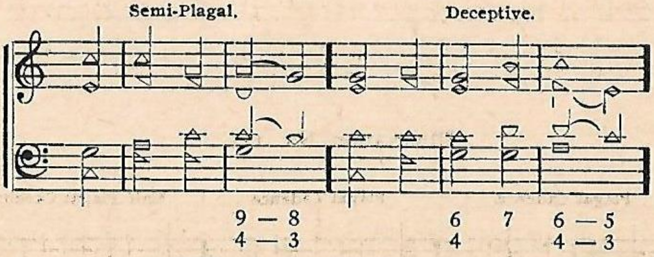
355. Suspensions may occur in any of the cadences before their conclusion, as in

Illustration No. 173.



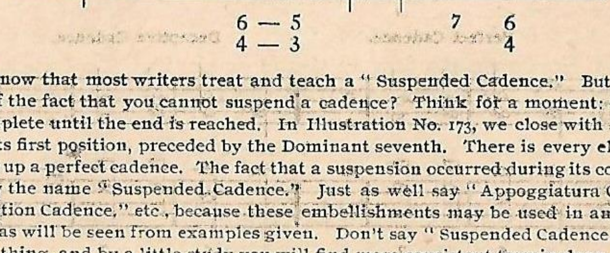
Also, suspensions may occur in semi-plagal and deceptive cadences, as in the following

Illustration No. 174.



Further, appoggiaturas and anticipations may occur in cadences, as in

Illustration No. 175.



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*We know that most writers treat and teach a "Suspended Cadence." But, had you thought of the fact that you cannot suspend a cadence? Think for a moment: a cadence is not complete until the end is reached. In Illustration No. 173, we close with the Tonic chord in its first position, preceded by the Dominant seventh. There is every element in it to make up a perfect cadence. The fact that a suspension occurred during its course does not justify the name "Suspended Cadence." Just as well say "Appoggiatura Cadence," "Anticipation Cadence," etc., because these embellishments may be used in any kind of cadences, as will be seen from examples given. Don't say "Suspended Cadence." There is no such thing, and by a little study you will find more consistent terminology.

LESSON XL.

Sequences.

356. A Sequence is a succession of similar melodic or harmonic designs.

357. There are three kinds of sequences, to wit: Thought Sequence, Phrase Sequence and Chord Sequence.

358. A thought sequence is a succession of similar melodic designs.

359. A phrase sequence is a succession of similar melodic phrases.

360. Chord sequence occurs when chords follow each other in a similar manner.

Illustration No. 176—THOUGHT SEQUENCE.

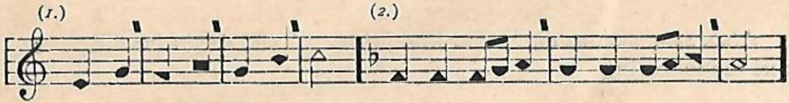
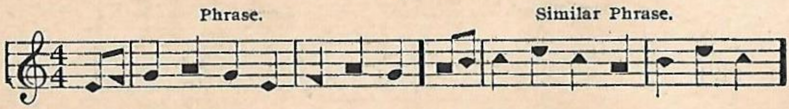
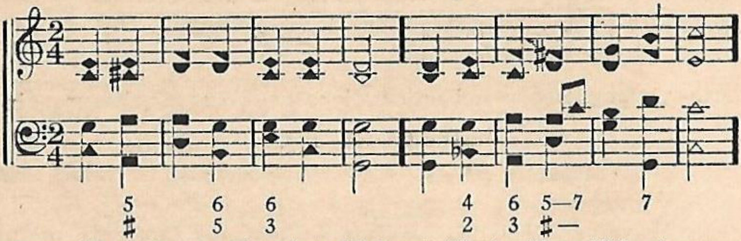


Illustration No. 177—PHRASE SEQUENCE.



In the following, we have the chord sequence.

Illustration No. 178.



NOTE.—The student should not leave this lesson without writing additional sequences. A good way to proceed would be to write a Soprano with sequences, then add the other three parts. Then follow this up with Alto, Tenor and Bass sequences. Remember, your knowledge does not extend further than you are able to *do* the work. Learn to *do* and thou shalt *know* of the doctrine.

Duet Writing.

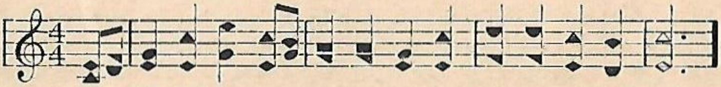
361. As it is the *third* which forms the chord, in Duet writing be sure that the two parts flow in thirds or sixths. The sixth is an inverted form of the third; or rather, the third inverted becomes a sixth.

362. Secondarily, the seventh may be used; also, its inverted form—the second.

363. Open fifths and fourths in duet writing should be avoided, except where one part passes across those intervals.

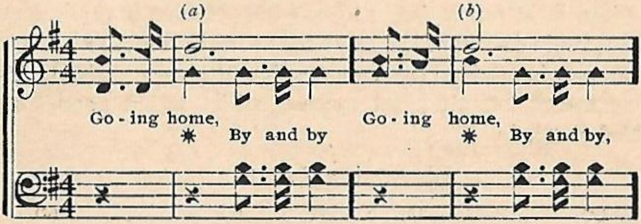
364. The two parts may come together on a unison at the close of a phrase or tune. However, this should be avoided when possible to do so. Close with an interval of a third or sixth. See

Illustration No. 179.



365. The following example is wrong at (*a*), for the reason that there is no third until the Bass and Tenor sings. At (*b*), the error is corrected.

Illustration No. 180.



LESSON XLI.

How to Compose.

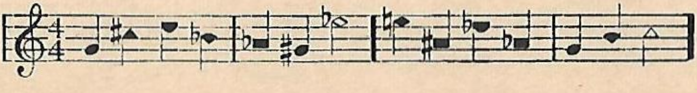
366. First: select a design from which you wish to develop a tune. Second: go forward according to the rules bearing on this subject, beginning with statement No. 335.

367. Keep in mind the fact that a composition to be successful, depends largly on the melody, and not so much on the harmony. Make the melody even, smooth and flowing. Both the cultivated and uncultivated ear appreciate a beautiful melody, far more than intricate harmonies.

368. However, this can be done without any tameness in the harmony. Let the harmony be entirely correct.

369. Do not allow abrupt, unmusical, unnatural skips and leaps in the melody. You may be able to sing a chromatic of one degree from the diatonic of another, and a hundred other progressions as uneven, but you should not forget the fact that more than nine-tenths of singers are not so fortunate. The following might make a good sight-reading exercise for your intermediate normal grade, and such you ought to have, but it will not be a success in Sunday-school and church.

Illustration No. 181.



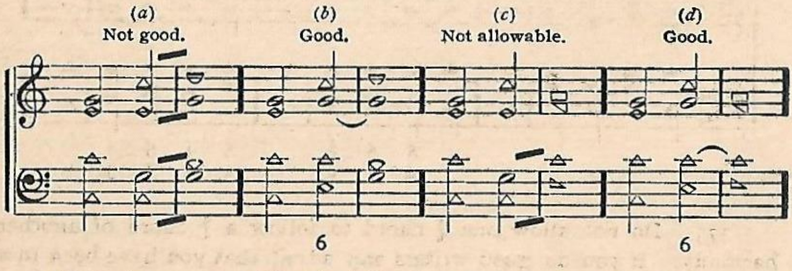
On Using Chords.

370. Do not make use of inverted forms of chords unless the surroundings demand it. Remember this: *a chord in its inverted form has less harmonical strength than in its direct form.*

371. When you can gain enough in melody in one or more parts; or secure a better progression from one chord to another; or gain two points—one in melodic flow, and one in chord progression to make up for loss in harmonical strength—by all means write the chord in its inverted form.

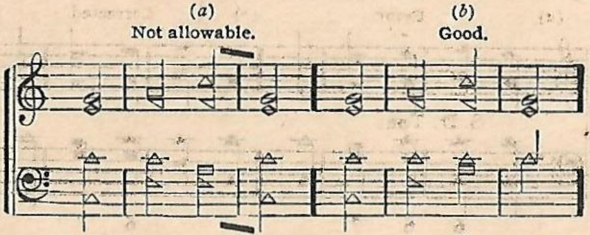
372. In a general way, observe some primary rules as follows: (*A*). Use first inverted forms to secure better chord progressions. In the following, it is much better to use the 6 Tonic than in its direct form, when Do in the Soprano leads up to Re or down to La, because the mutual tone is retained and consecutive fifths are avoided. At (*a*), there is a "swing" of all parts upward, which is not good. This is also avoided at (*b*), in

Illustration No. 182.



(*B*.) In passages like the following, use the first inverted form of the Sub-Dominant to prevent consecutive fifths and to secure proper chord progression.

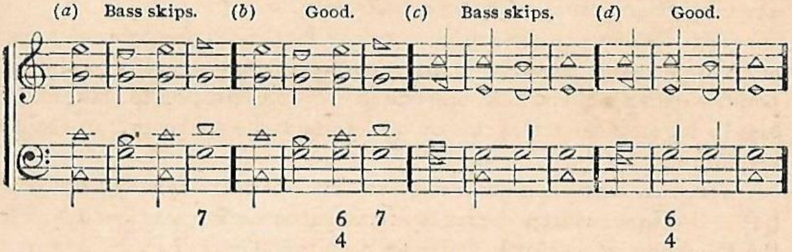
Illustration No. 183.



(*C*.) In the use of 6 Sub-Dominant, as at (*b*) in the above example, always let the La in the Bass lead up to Do, and not down to it. The upward motion is a better melody and a shorter move.

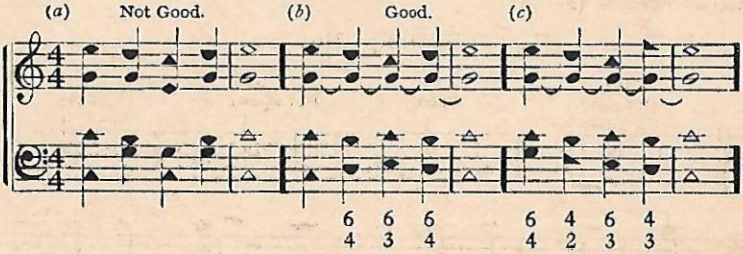
373. Write $^6_4$ chords to prevent sudden skips in the Bass, as in

Illustration No. 184.



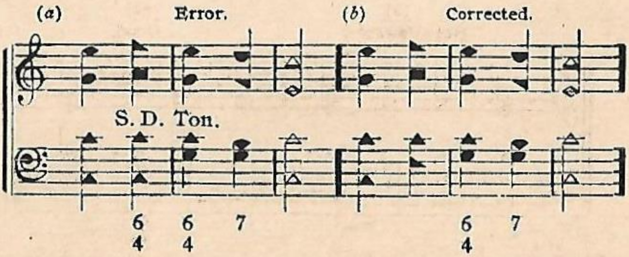
374. Note the splendid use of the $^6_4$ Dominant, 6 Tonic etc., in

Illustration No. 185.



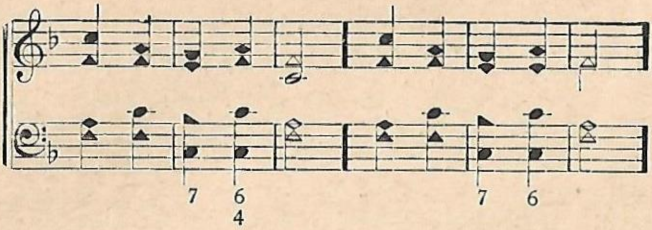
375. Do not allow one $^6_4$ chord to follow a $^6_4$ chord of another harmony. If you do, good writers *may* admit that you have been in a harmony school somewhere, but not where progression and musical composition was taught. The error and its correction appears in

Illustration No. 186.



376. Do not allow the $^6_4$ Tonic to precede its direct form. In the second half of Illustration No. 187, we give the 6 Mediant in place of the $^6_4$ Tonic, which is much better.

Illustration No. 187.

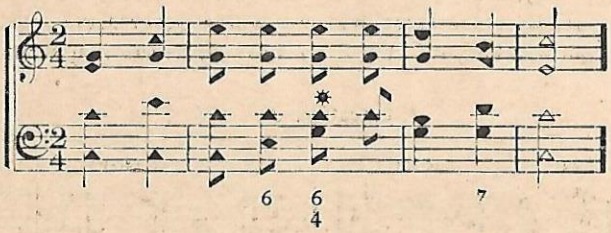


377. In a passage ending as in the above example (Re, Mi, Do), the Dominant seventh should be used in preference to the plain Dominant (as we have given it), for the reason that it assists in pointing out the "home tone," which follows the 6 Mediant. Again: while the $^{6}_{4}$ Tonic (harmonically speaking) is a stronger chord than the Mediant, yet the Mediant is here *needed*, because it contains the leading tone of the key, and *points out the key-tone*.

378. The exception to the rule, disallowing the direct to follow the $^{6}_{4}$ Tonic, is in case of an Arpeggio Bass, with full harmony for the three upper parts.

379. Arpeggio (pronounced Ar-pādg-jo) means *naming the tones of a chord in succession*, and not at the same time. In the following, the $^{6}_{4}$ Tonic preceding its direct form in the Bass, arpeggio is good and allowable.

Illustration No. 188.

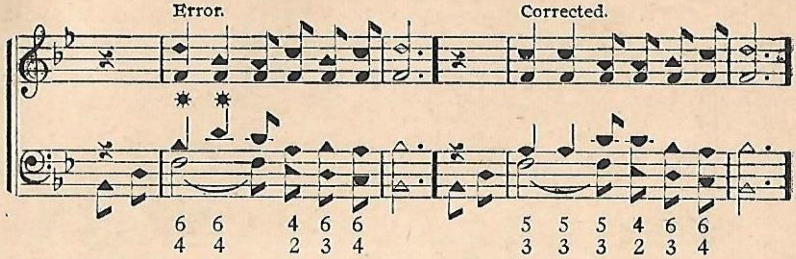


LESSON XLII.

On Using Chords—Continued.

380. In writing a Bass Lead with the three upper parts accompanying, do not write $^{6}_{4}$ just to be doing. Such things depict an entire lack of good taste. Use the $^{6}_{4}$ in such passages in a "passing way" (See Passing Chord), but not as a leading idea in the harmonical construction of the composition. See the following error with correction.

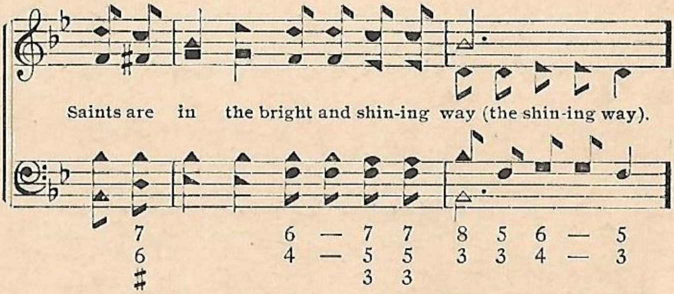
Illustration No. 189.



Repetitions at the Close.

381. For repeated words at the close of a composition (and at other places), a change to the $\frac{6}{4}$ Sub-Dominant may be made. In this the Soprano and Bass will have Do, while the Tenor and Alto sing quicker notes for the repeated words. In such cases the Fa and La in Tenor and Alto will bring the $\frac{6}{4}$ Sub-Dominant, which is a common occurrence, as in

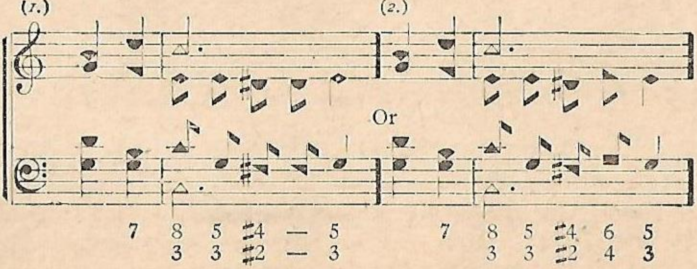
Illustration No. 190.


Saints are in the bright and shin-ing way (the shin-ing way).
7 6 — 7 7 8 5 6 — 5
6 4 — 5 5 3 3 4 — 3
♯ 3 3

Accessories at the Close.

382. In place of the $\frac{6}{4}$ Sub-Dominant, accessory tones may be used. Or, second, as at (*2*) in the following example, accessories with an indirect resolution through the $\frac{6}{4}$ Sub-Dominant.

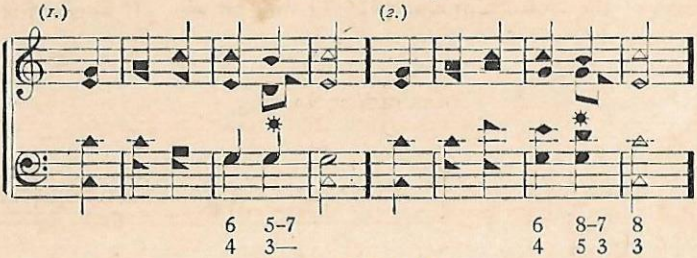
Illustration No. 191.



Change From Dominant to Dominant Seventh.

383. During the continuance of one length in three parts, one part may shift the fifth of the Dominant and take the seventh. Also, under similar circumstances, the eighth may be left for the seventh. This frequently gives a nice ending. Study this, noting the figuring in

Illustration No. 192.



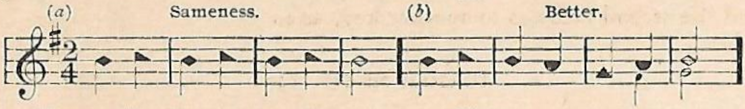
LESSON XLIII.

On Using Chords—Continued.

Avoid Melodic Monotony.

384. A too frequent use of one scale-tone in a melody will bring a monotony that will prove tiresome. If possible, do not reach a tone just left in a preceding stroke. Make a melodic motion elsewhere. Observe the monotony in the passage at (*a*) and see how it can be avoided at (*b*), in

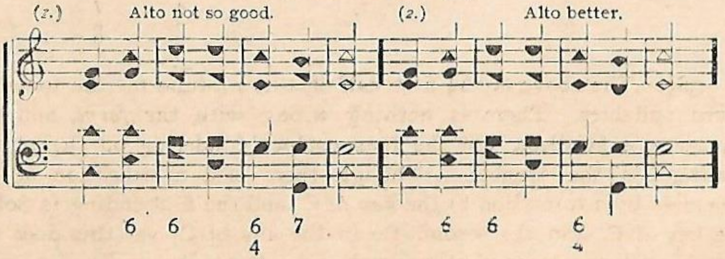
Illustration No. 193.



The small note at the close show a still better melody.

385. The *melodic flow* should have the preference over desirableness of harmony. In the following example, the close should be preceded by the plain Dominant, because of a better melodic flow in the Alto. Harmonically, both are correct. Melodically, (2) is much the best.

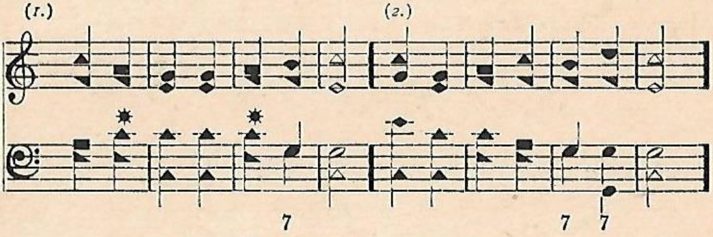
Illustration No. 194.



Avoid Chord Monotony.

386. Do not allow a quick return to a given chord harmony after leaving it. If you violate this rule, good harmonists will say that your "chord vocabulary" is limited. In the following closing phrase of a tune, there is a sameness in (*1*), because of a quick return to and the use of the Sub-Dominant twice in one phrase. It appears somewhat improved at (*2*).

Illustration No. 195.

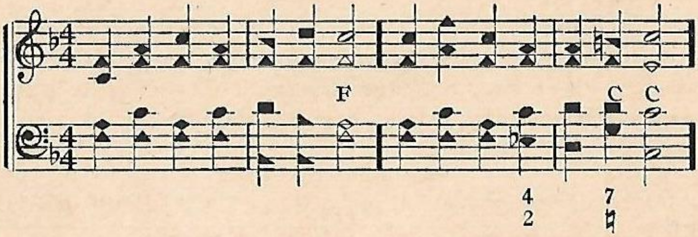


Sameness of Phrase Endings.

387. As a rule, do not allow the same scale-tone to end two adjoining phrases. It brings a tiresome monotony.

388. This is somewhat modified if there is a transition passage, and the second belongs to another key, as in

Illustration No. 196.



389. The above is the first half of a hymn-tune for the meter of seven syllables. There is nothing wrong with the *form*, and the harmony is faultless, but the inexcusable blundering on the phrase endings is the trouble. Though there is a modification of the tameness by a transition to the key of C, and the first ending is Sol in the key of F, and the second Do in the key of C; yet this does not justify such sameness of phrase endings. Avoid it.

Irregularities in Changing Chords.

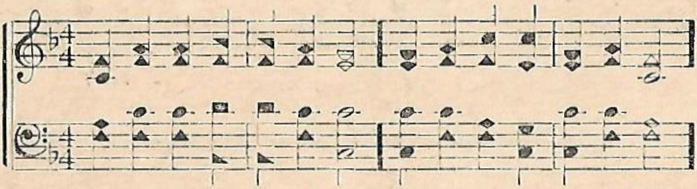
390. There should be a regularity in the flow of chords. **Any** irregularities will be quickly detected by the uncultivated ear, while the harmonist who knows better, will justly condemn them.

391. Irregularities will occur when chord changes are made on the unaccented parts of measures.

392. These rules do not apply where there are running passages and *melody* is the idea, rather than harmony.

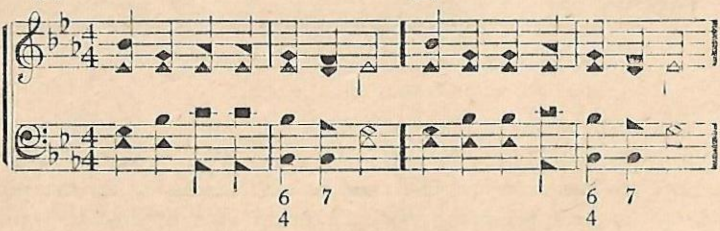
393. An evenness of chord flow may be secured by writing the composition so that chord changes are made on the accented parts of measures. Irregularities like the following are not admissible.

Illustration No. 197.



394. Exceptions to the above rules occur, first, when there is a harmonic change with each note; second, where the change is needed to reach some other chord smoothly, or where the Sub-Dominant, Sub-Mediant or Super-Tonic is used as a preparation for a $\frac{6}{4}$ Tonic, etc. In the following, the first is the smoothest, but the second is good because it is used as a preparation for the $\frac{6}{4}$ Tonic which follows.

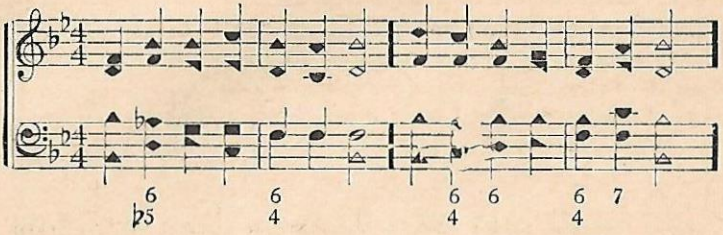
Illustration No. 198.



395. Further exceptions to this rule of changing harmonies on accented parts of measures, are where passing chords appear. These

are always on the unaccented parts of measures. There is a change of harmony with each stroke in

Illustration No. 199.



LESSON XLIV.

Intricate Harmonies.

Transitions.

396. A good place to make a transition felt and appreciated, is at the end of first, second or third section. If the first period is to end with a perfect cadence, it should be at the end of the first section; and in the chorus, at the end of the third. Others of less importance may be made at will to diversify and beautify the composition, provided they are approached and left smoothly.

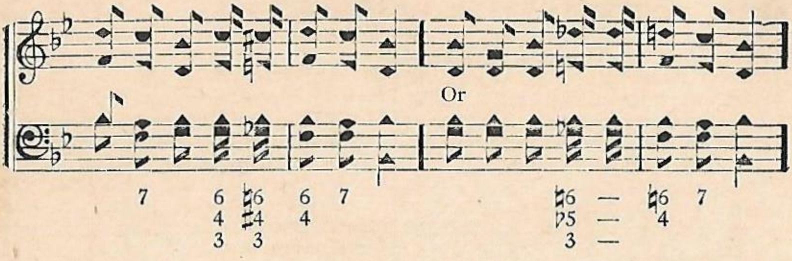
397. To aim at an important transition during or at the end of first phrase is too soon, because the original key is not sufficiently fixed in the mind. On the other hand, to make it during the course of the last phrase, we are liable to fail in a complete return to, and restoration of the original key. This does not apply to unimportant transitions so often used in reaching Dominant harmonies as a preparation for the close; only such as have a decided effect on the mind, and we are forced to recognize them.

398. Modulation, or going *permanently* into another key until it is fixed in the mind as such, should not take place sooner than the third phrase and continue throughout the same.

Chords of the Sixth.

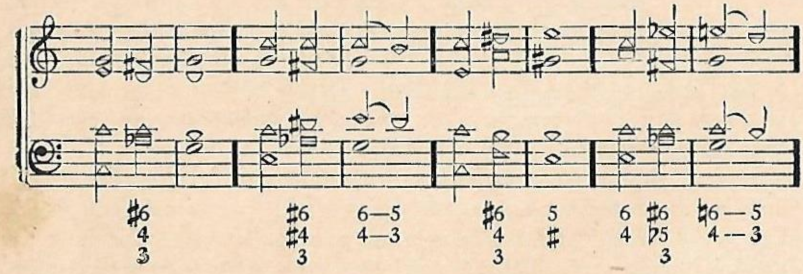
399. Chords of the sixth should be used mainly in slower music. They may be employed to good advantage in church and Sunday-school music. Say for instance, use them in half, quarter, and sometimes eighth lengths. They amount to nothing in passages like the following:

Illustration No. 199.



400. Do not make abrupt leadings to chords of the sixth. If possible, always approach them through the diatonic tones, the chromatics of which brings the sixth. In doing this you will approach the French and American sixth from the second inverted form of the Super-Tonic seventh. Avoid the following blunders.

Illustration No. 200.



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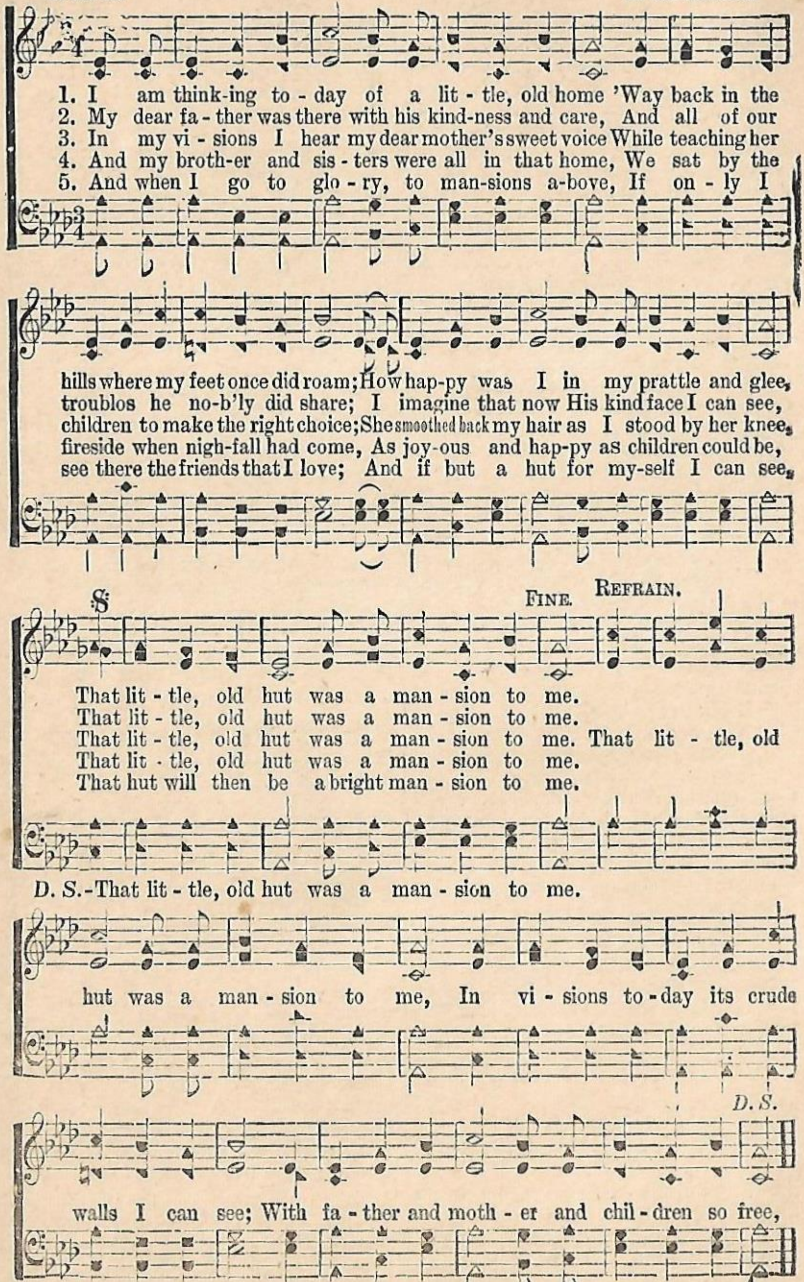
No. That Little Old Hut Was a Mansion to Me.

E. M. B. **E. M. Bartlett.**


1. I am think-ing to - day of a lit - tle, old home 'Way back in the
2. My dear fa - ther was there with his kind-ness and care, And all of our
3. In my vi - sions I hear my dear mother's sweet voice While teaching her
4. And my broth-er and sis - ters were all in that home, We sat by the
5. And when I go to glo - ry, to man-sions a-bove, If on - ly I
hills where my feet once did roam; How hap-py was I in my prattle and glee,
troublos he no-b'ly did share; I imagine that now His kind face I can see,
children to make the right choice; She smoothed back my hair as I stood by her knee,
fireside when nigh-fall had come, As joy-ous and hap-py as children could be,
see there the friends that I love; And if but a hut for my-self I can see,
𝄋
FINE.
REFRAIN.
That lit - tle, old hut was a man - sion to me.
That lit - tle, old hut was a man - sion to me.
That lit - tle, old hut was a man - sion to me. That lit - tle, old
That lit - tle, old hut was a man - sion to me.
That hut will then be a bright man - sion to me.
D. S.-That lit - tle, old hut was a man - sion to me.
hut was a man - sion to me, In vi - sions to - day its crude
D. S.
walls I can see; With fa - ther and moth - er and chil - dren so free,

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